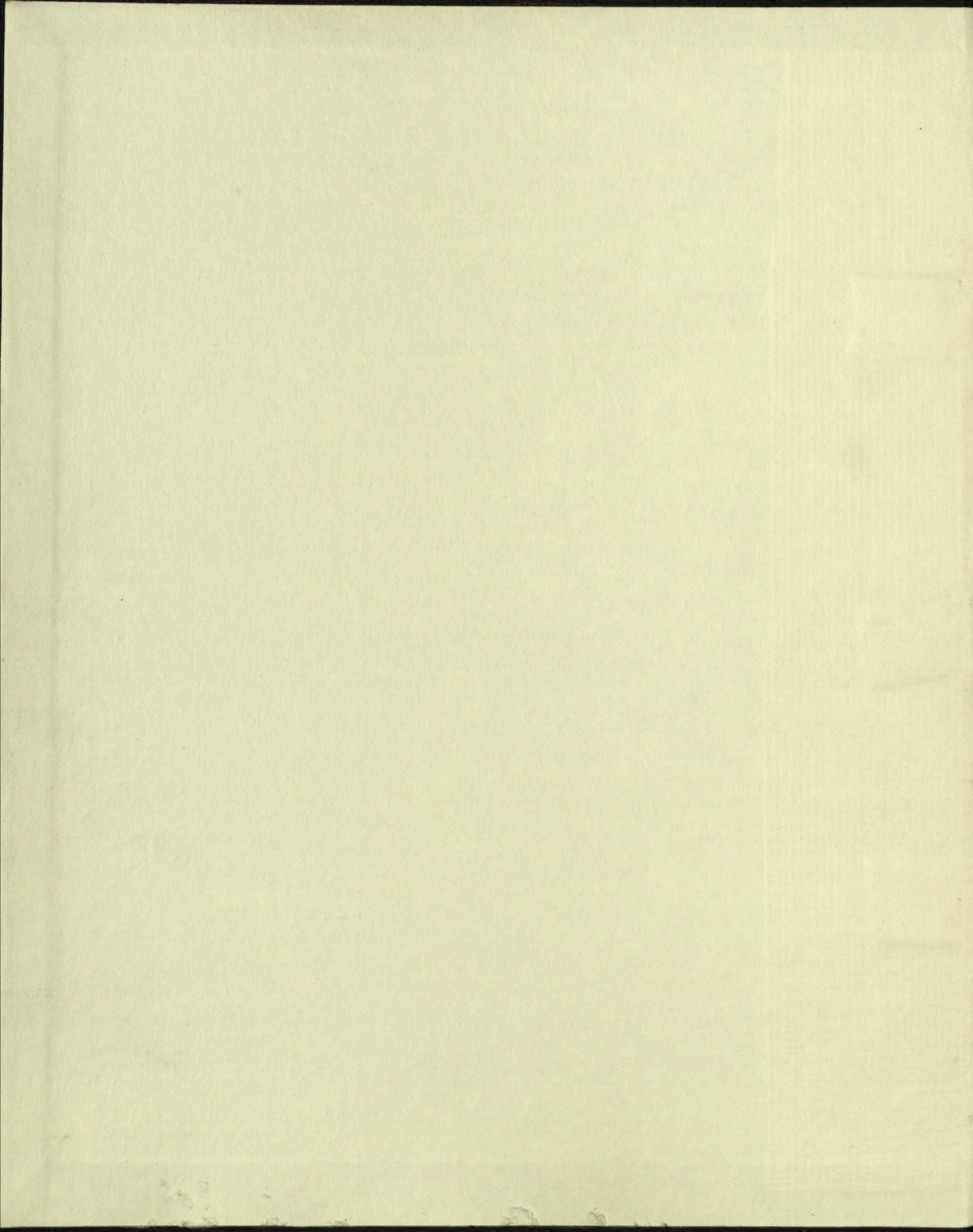
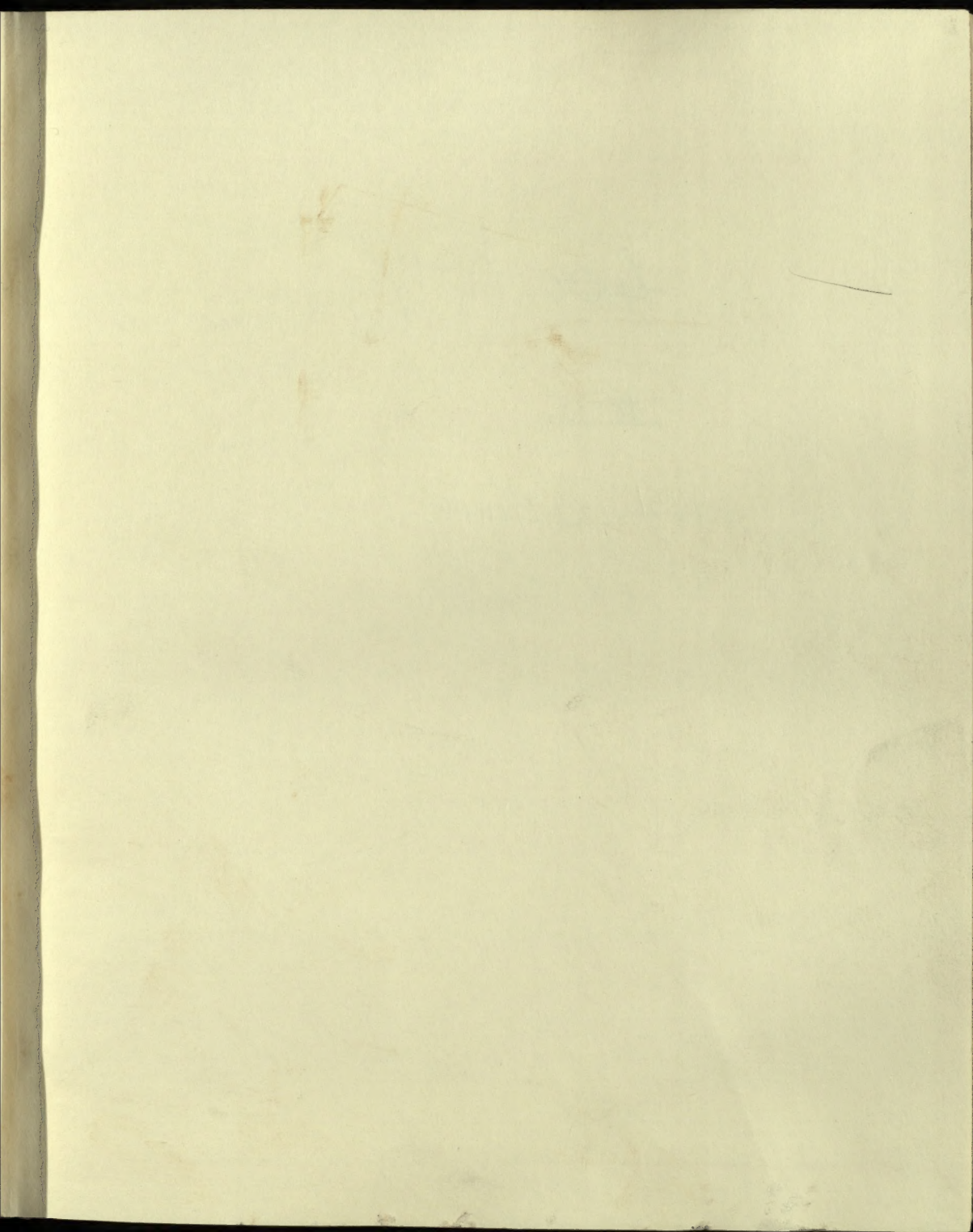


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A BROWN STONE, KARLESIYAL OF THE GREAT EXHIBITION
EXHIBIT AT MUSEUM, LONDON OF BIRMINGHAM



A BRONZE SHIELD, EMBLEMATICAL OF THE GREAT EXHIBITION,

EXHIBITED BY MESSRS. ELKINGTON, OF BIRMINGHAM.

*Ex. 1851.
guide.*

1851



A VISIT
TO THE
GREAT EXHIBITION.



BY ONE OF THE EXHIBITORS.

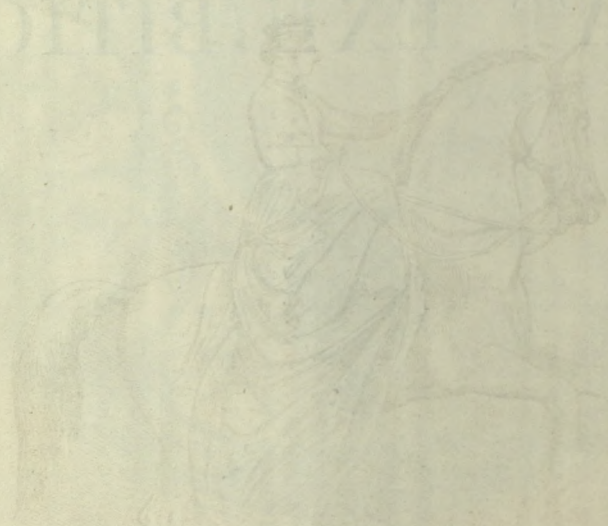
LONDON:—CUNDALL AND ADDEY, 21, OLD BOND-STREET;
AND ALL BOOKSELLERS AND NEWSMEN.

1851.

9. 7. 66.

A VISIT TO THE GREAT EXHIBITION.

It was a most interesting and instructive visit to the Exhibition of 1851. The first thing that struck me was the vastness of the building, and the number of people who were there. I saw many things that I had never seen before, and I was very much interested in them. I saw the Crystal Palace, and I was very much impressed by its size and beauty. I saw the Great Exhibition, and I was very much interested in the things that were there. I saw the Great Exhibition, and I was very much interested in the things that were there. I saw the Great Exhibition, and I was very much interested in the things that were there.



BY ONE OF THE EXHIBITORS.

LONDON: GUNTER AND ABBEY ST. OLD BOND STREET.

AND ALL BOOKSELLERS AND NEWSDEALERS.

1851.

A VISIT TO THE GREAT EXHIBITION.

MR. JOHN BRITAIN and I are Exhibitors at the Great Exhibition. Mr. John Britain is a manufacturer from the Potteries, who has sent some wonderful china, in dinner and breakfast services, and I am a wood-carver, who have forwarded two oak brackets and the frieze of a sideboard. We have seen the preparations for the last month to set the Vast Palace in order, with all the countless contributions, and have thought it right to try and give some of our friends a notion of what they should look out for when they pay

their first visit to the Exhibition of 1851. Let us go in under the south transept window of this wonderful Glass Mansion, and when we have paid our entrance-money, let us first take a glance at the airy and elegant roof above us, spanning over the trees 140 feet high, with its brilliant and gay-coloured arches. Then let us enter through these handsome bronzed and gilded iron gates in front of us, cast by Messrs. Cottam and Hallen of London. These flowers and shrubs are well placed.



Here is a statue of the Queen on horseback before us by Thornycroft. Around the sides are, on the right,

plaster and marble compositions of Zephyrus and Aurora; Alfred encouraged by his Mother in Learning; the Marquis Wellesley; a sweet little girl with a hoop; a mother with child in her arms; a girl with a fawn, and a large statue of Virginius and his daughter. On the left is Endymion, or a young hunter with a dog; Satan tempting Eve; Satan vanquished by the Archangel, and a charming figure of Victory and Michael after the Tempter's defeat. Behind the figure of the Queen is a marble group of a sister Amazon rescuing a wounded Amazon from an Argonaut—very bold and expressive.

The large Crystal Fountain in the centre is from Messrs. Osiers, of Birmingham. It is unique of its kind, and will cost above 3000*l.*, probably. Beyond it are more statues.

The bronze Eagle-Slayer is on our right as we cross the nave; then come the Queen and Prince in full dress on horseback. On the right stand figures of the patriot Hampden, an Ancient Briton as a Scout, Jacob and Rachel, the Triumph of Sin, Milton and his Daughters; and a poor likeness of the Duke of Wellington.

Then rise two other elegant fountains, palm and cocoa trees and shrubs, and a stone-ware *gardiñere* for flowers, richly supplied, and more handsome iron, bronzed, and gilded gates, from the Great Coalbrook Dale Iron Company, and then the elm trees which made them build this arched roof to overtop their height; and furthestmost is the Chief Refreshment Court, where you may have water for nothing, and anything else you choose to pay for.

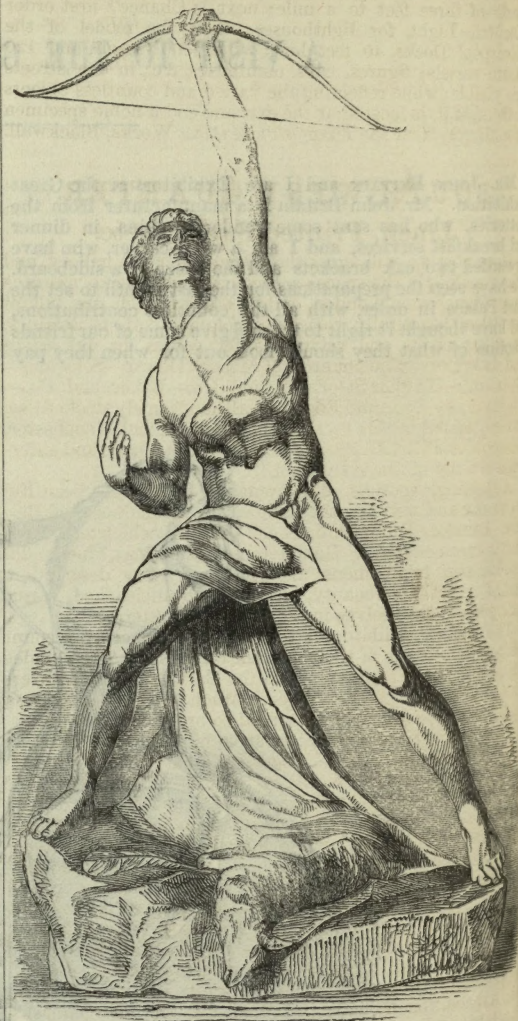
Crossing to the left hand side (note a bronzed statue of Andromeda) we come to statues of Samson bursting his Bonds, the Murder of the Innocents, Adam's Creation, Abel and Thyra, a Deer Stalker, and a noble figure of Falkland of King Charles the First's time.

BRITISH NAVE.

Now let us turn the corner and keep in the NAVE or great CENTRAL avenue, where all the British productions are. After the marble Venus and Cupid, admire this brilliant Spitalfields' trophy! Who would have thought that these rich and glowing silks and stuffs came from Spitalfields? Take a glance at the Horse and the Dragon in bronze—the dragon who lived upon virgins till slain by our champion. Here is a plaster statue of Apollo Belvidere, to imitate marble; near is the fine bulkhead of timber, supporting a canoe, a trophy from the Canada and Colonial backwoods, showing black wood, springy bark, light wood, beech, pine, &c., some rough and some polished; it tells us what we can get from our transatlantic woods and forests. This Dog treading on a Serpent in coloured marbles is curious. Further on is a stone screen, with a carved tomb and inscription, and the gigantic ornamented looking-glass; at the back, specimens of carved stone tombs, &c.

Next come a model of the orchestra at Exeter Hall, with performers, more statues, and a fountain surmounted by Acis and Galatea, the shepherd and goddess; beyond are two composite marble columns, with a remarkable stone carved cross in the centre: anon, a carved oak screen, by Jordan's wood-carving machine—gigantic statues of Lords Eldon and Stowell, the judges, seated—wonderful chemical crystals of alum and spermaceti—Dent's enormous clock, which is to be the most correct in London—the Sheffield trophy of Messrs. Rodgers, the cutlers—a very elegant chimney-piece and

statuettes—then a figure of Shakspeare—a vast and elaborate specimen of iron casting from the Coalbrook Dale Iron Company, being a domed summer-house, or conservatory, having the figure of the Eagle-Slayer with a pendant eagle inside, by John Bell, who designed the edifice; further



on is a figure of a Lady lamenting her Wounded Knight (out of "Spenser," we suppose); a revolving catadioptric apparatus for a first-class Lighthouse, Ross's large Telescope, Nicholay's case of Furs of all countries, a terra cotta model of the Church of St. Stephen's, a small bronze Neptune's Fountain, models of the Keith Bridge in Russia, the Britannia Bridge of the Menai Straits, and the Chert

to the Bridge on the South Wales Railway; a huge, cumbersome, and not very tasteful Fountain adjoins; then a model of the Lord Mayor's State Barge, by Messrs. Searle, the boat-builders; an interesting geological model by Captain Hobson, of the Undercliff of the Isle of Wight, on the scale of three feet to a mile; next is Chance's first order Dioptric Light, for lighthouses; then the model of the Liverpool Docks, 40 feet long, with 1500 vessels, and 120 steam-vessels; figures, cabs, omnibuses, &c., in the streets are visible; while reflecting the varied and countless objects in front of it, is located at the extreme end a noble specimen of a Mirror, from the Thames Plate Glass Works, Blackwall.

SOUTH-WEST QUARTER.

Linen, Printed Fabrics, etc.

Here now we will cross the Nave under the gallery, and linger awhile in the spaces and courts for PRINTED FABRICS from Manchester, London, and Glasgow, which are full of novelties: beautifully variegated coloured cottons, delaines, or silks, velvets, and velveteens, for gowns for our wives and daughters. The counters of Messrs. Dewar—Schwabe—Routhledge—Liddiards—Evans and Co.—Baker and Co.—Monkith's—Swan and Edgar, are all handsomely stocked; so, indeed, are all in this section. The London and Manchester, Glasgow and Carlisle contributions, exhibit a taste and enterprise worthy of the Exhibition.

Adjoining, spotless and unmangled, lie the beautiful DAMASKS and LINENS, the renowned manufactures of Belfast, Dundee, Dumfermline, and London, which are especially commendable. Handkerchiefs, shirtings, ducks, damasks, and table linens, and cloths of every description, and of remarkable beauty, bleached and unbleached, yarns, &c., present themselves in all forms and patterns.

The Belfast exhibitors have a very large space, on account of the size of some of their damask table linen. The Dundee offerings are very complete; and the Barnsley manufacturers unite in illustrating their trade. Much of the Irish damask table linen has been manufactured to order.

Still keeping to the counters stretching into the nave, let us approach the adjoining court, which embraces an immense collection of the WOOLLEN, SILK, mixed WORSTED, and Fabrics from the West Riding (Leeds and Bradford very remarkable), London, Glasgow, Dublin, and a variety of smaller towns in England, Scotland, and Ireland: Broad-cloths, Pilots, Tweeds, Ladies' Cloths, single and double-napped, in all varieties of plain and fancy colours; narrow cloths of all sizes; Kerseymeres, Doeskins, and fancy Trowerings, Flannels, Blankets, Serges, plain and fancy Tartans, in which the Galashiels stall (as well as that of Highland productions and Tartans) is especially rich and well-arranged; together with worsted stuffs in every variety; the Alpaca, the Mohair, the Shalloons, Merinos, Damasks, lambs, and a hundred other fancy goods, composed of wool, silk, or cotton, plain and mixed, stout, slight, strong, light, or heavy.

The cities of Glasgow and Dublin are pre-eminent in mixed fabrics; and there is a highly interesting display of Irish Poplins. A loom at work, weaving poplins with gold insert, lies between the adjoining staircases. Scotch Tweeds, Irish Friezes; mixed goods, from Bradford; fancy articles, from Huddersfield; Furniture, Damasks, Carpets, &c., from

Halifax, are all here. The West Riding makes a good array of the lighter woollen and mixed articles. The whole collection is most perfect, and the stalls, counters, &c., by Exhibitors, are beyond all praise.

Hardware.

Next comes a truly English department, that appropriated to the London, Sheffield, and other hardware. Messrs. Stuart and Smith's court of grates is of striking superiority. A Drawing-room grate, in painted china and or-molu, with encaustic tiles, is remarkable: in that portion of the frame under the marble chimney-piece are three medallions in gold, representing Youth, Manhood, and Age. There is another, ornamented with English flowers and foliage: in the one side of the outer frame is a female figure, playing on a pipe, opposite a satyr, listening. A third specimen, of burnished steel and or-molu in the form of a fan, exquisite in finish. Another, with a finely-chased bust of the Queen in the centre, with the Royal ciphers and mottoes on each side. More highly-wrought grates, of the Italian and Moresque, and various other styles, catch the eye: the figures and ornaments are equal to anything we have ever seen in metal work, and the marble chimney-pieces are of a purity and finish unsurpassable in their material and composition. The cutlery of the Messrs. Rodgers, as usual, is to be distinguished. A cast-iron mantelpiece, from Messrs. Robertson's and Co., of the Chantry Works, richly ornamented with arabesques, foliage, and fruit: a mantelpiece, in white and gold, with a burnished stove: another, blue and gilt, with a novel fireplace: a polished black mantelpiece, with or-molu ornaments; and or-molu and bright steel fenders are here, close to one another. The ranges, grates, and metal works of Messrs. Feetham, Benham, Simmonds, Pearce, and others of London, are to be noticed. Enter the adjoining court, crowded with Sheffield art, in its knives, weapons, tools, razors, needles, saws, screws, implements for agricultural, horticultural, or domestic use: note a wonderful case of scissors, by Hunter, of Sheffield.

The Hardware and Miscellaneous Court, which runs right away behind the Textile Fabrics, down to the space between the Mediæval and Sculpture Courts, is furnished with bedsteads, blinds, bells, chain-work, furniture; zinc, copper, iron articles; blinds, tea-trays, and objects in *papier mâché*; japan and tin-ware—(observe, midway, two fearful looking cannon, from the Low Moor Iron Works, one an 84-pounder, hollow shot)—candlesticks, urns, kitchen-ranges, stoves, safes, pewter-ware, brass lamps, and one very handsomely decorated stallage for the grates and fenders of Messrs. Yates, of Rotherham.

Between this and the Birmingham Hardware Division, bristling with arms, trinkets, toys, &c., is located

Metropolitan Furniture.

Mirrors, carved chimney-pieces, cabinets, buffets, screens, chairs, tables, and every variety of domestic furniture, are here collected. Remark Messrs. Trollope's department. The ornamental side walls and ceilings, the gorgeous mirrors and looking-glasses, are extremely elegant. The paper-hangers and decorators, carvers and gilders, have put forth their choicest colours and nicest arts. Remark a bookcase, elaborately ornamented with inlaid marbles, trellis brass door, and bronzes and sculptural decorations, from Messrs. Holland, of London. Here, too,

are fine examples of good House Furniture from Messrs. Jackson and Graham. Furniture in New Zealand wood, too, is interesting—cabinets and sideboards. Messrs. Wakeling's white and gold and purple satin bedstead and hangings, and Morant's displays, are all worth observing. A superbly inlaid table, with medallions of the Queen and Prince and their family, should be seen. An Amboyna wood table, mounted with or-molu, and a marble and inlaid composite chimney-piece, with looking-glass, and exquisite grate, arrest attention. Jackson and Graham, of Oxford-street, contribute a very elegantly carved sideboard in oak. The four panels represent trophies of husbandry, sporting, fishing, and the vineyard. The reaper, the sportsman, the fisherman, and the wine-presser are placed as pilasters by the side of their appropriate panels. The fruit of the vine, the water-lily, oak leaves and acorns, the head of the otter dog, of the spaniel, &c., surround the panels. A bookcase and sofa, formed of walnut wood, and some exquisite carpets. A piece of tapestry, designed and woven in a small portable handloom, constructed by Mrs. Alderson, of Berkeley-square, is shown. It suggests the art of tapestry-weaving as a drawing-room occupation, and with the hope of introducing an improved taste for designs in works of amateur industry. Mr. Durley, of Oxford-street, exhibits, in the class of furniture, a very handsomely carved walnut bedstead; and Messrs. Johnstone and Jeanes, of Bond-street, one of their patent expanding circular tables, and a rich mahogany sideboard. Mr. King, of Cumberland, forwards "Oldbrand Oldbuck's Cabinet," from the story in the "Antiquary" of the plighting of a love-troth between the old printer, Oldbuck, and his master's daughter, a descendant of poor Faust, the man who, in conjunction with Gutenberg, printed the first Bible. Among the ornaments is a medallion of Oldbrand, inlaid in black oak, in the attitude of pointing or referring to the motto which he adopted when he won his bride, "Kunst macht Gunst," and which is carved in old English black letter, on a scroll of light oak.

Emerging from the endless attractions of the Furniture Court, which we have not half named, we again cross hardware, in which the London and Birmingham goods are commendable. Near is Jennings and Bettridge's stall of *papier mâché*—tables, piano-case, picture-frames, trays, &c. Close at hand, too, are fine wrought-iron manufactures—pans and kettles, emblems of domestic comfort; electroplated goods, steel ornaments; silk, brass, and worsted buttons, in every variety; medals, lacquer work, candelabra, candlesticks, and lamps, ending in a stall which branches into the nave, replete with ornamented lamps, &c. Remark in this division Messrs. Winfield's immense case, filled with iron bedsteads; lamps, cornices, gilt, iron, and bronze; a child's cot and gas stands. Running into the nave is the rich and varied counter of Messrs. Messenger, bronze manufacturers, &c. Close beyond are safes, locks, chandeliers, iron ornamented palisading and railing, and every description of founder's work.

Messrs. Chubb's, the locksmiths, make a marvellous show; there are specimens of their Patent Detector Locks and Latches for various purposes, patented in 1847. No key or instrument whatever, except the true key, can release the "Detector," therefore the discovery of any surreptitious attempt is inevitable. Specimens of Norman, Gothic, and Elizabethan locks, with rich steel and

or-molu mountings and ornamented keys, suitable for ecclesiastical buildings. Specimens of ornamental steel keys, of various styles and patterns. A Quadruple Lock patented in 1846, for a Banker's strong-room door, consisting of a combination of four separate and distinct locks, one, all being acted upon at the same time by a single key with four bits. A Check Lock in addition throwing a heavy steel plate over the large key-hole, giving in all the security of thirty tumblers. Then there is a Rim Lock, containing eighteen tumblers, with three different detectors, each acted on by six of the tumblers; constructed to show the principle of Chubb's three different patents, dated 1824, 1833, and 1847. A Chubb's Patent Fire-proof Banker's Safe, made of wrought-iron, the iron of the body being half an inch thick at the thinnest part, and the doors one inch thick; the whole lined throughout with hard steel plates, to prevent drilling. A Wrought-Iron Fire-proof Safe, for jewels and other valuable property, with ornamental inlaid door, fitted with Patent Detector Lock throwing bolts all round, and several specimens of fire-proof safes, of different sizes and fittings all secured by the Detector Locks. A Model of Chubb's Patent Well Safe, by means of which a safe containing valuable property can be lowered to any distance below the surface of the ground, and secured by a fire-proof door and framework at the mouth of the well.

Again let us return and enter by the passage filled with hardware, and by the western side of the mediæval and sculpture courts. We shall find ourselves looking up the avenue filled with the machinery and implements used for agricultural purposes, which will be doubtless highly esteemed by our country friends; they are gaily, and in some cases, tastefully decorated—light blue, red, and yellow are the prevailing colours, as if the husbandman's wear were of a dandified character. After various specimens of wrought iron in palings, &c., we come upon the locomotive &c., of Messrs. Hornsby and Son, of Grantham, admirably finished; lighter implements for tillage, by Mr. J. Smith, of Uxbridge, and Taxford and Sons, of Boston; rakes and wheels, by Smith, of Stamford; Clayton and Shuttleworth's machines are remarkable; ploughs, &c., from Howard Bedford. In a summary, let us say that there are in abundance, ploughs, harrows, clodcrushers, drilling, sowing, mowing, and hoeing machines; harvesting machines and implements; the machinery of the whole farmyard; carriage-harness, and gear; a strong collection of draught implements; dairy implements; barn machines of every description, and the miscellaneous implements used by agriculturalists; and models of farm-buildings, &c.: the Armitage of Mousehole; Rome, of Langholme (an excellent sheep-dipping machine); Deane, Dray, and Co. of London, in great number and variety; Gray of Uddingstone, Glasgow (oak carts); Blyth, of Eagle Foundry Works; Mowbray and Rogers; Richmond and Co.; Garretts (who have fitted up a handsome stand for themselves); Crosskill, whose contributions merit special mark, on an oak-painted stage.—Amongst his various and excellent stock, Mr. Crosskill shows a new machine for applying the power of horse to driving farm machinery: it can be located in the lower floor of the barn, with a thrashing-machine, straw-shaking straw-cutter, or grinding-mill, worked by it on the upper floor. Also from Ransome and May, of Ipswich, who present an admirable array worthy of their repute; Barre, Exall, and Andrews, of Reading (a substantial show

Wedlake, of Hornchurch (as usual, of first-rate quality); Cottam and Hallen (in several departments); Clayton, the drainage machinist (in a bristling arrangement of spades and other implements); Burrell, of Thetford (in steam machinery); Cooch, of Harleystone (in barn machinery); Fowler and Fry, of Bristol (in draining apparatus); Frome and Co., of Strathaven (in handsome stout carts); and Mr. Pusey, M.P., whose plough lies at the extreme end.

Minerals, etc.

Arrived at the terminus of this crowded collection of farmyard furniture, we are now to turn into the spaces adjoining the walls on the south side—devoted to a valuable and thoroughly-arranged division of *Minerals* and their particular uses—which Mr. Tennant of the Strand properly presides, with a well-assorted case. Ores, metals, iron, copper, zinc, tin, lead, alloys, coal, peat, slates, freestones, granites, marbles, alabaster, cements, and artificial stones; sands, clays, and minerals; materials for bricks, tiles, earthenware, and porcelain, and for various arts and manufactures, such as sulphur, borax, fuller's earth, French chalk, lithographic stones, earthy and other substances used for dyeing, staining, and colouring, occupy the whole length of this avenue.

Stuccos, cements, &c., in all varieties of colour and shape, by J. B. White and Sons, adorn the walls. Remark also at the side a striking collection of African West Coast elephants' tusks; Fauntleroy's sections of woods from various climates; decorative trophies in marble and paper hanging, by Sewell, Jones, and Co., of London; two windows ornamented by machinery on each side of one of the entrances, by Hazleden, of Wardour-street; an extensive, elaborate, and well-selected group of imitations of woods and marbles, by Moxon of Marylebone. Remark on the left a large dry gas-meter, by Glover, which measures the gas used throughout the building—very successful is the array of jupanning on slate, by Steadman of the Hampstead-road. There is also a gorgeous wainscoting, from Marten's Cement Manufactory of Derby and Drury-lane; ranges of paper-hanging here also catch the eye; various and graceful moulding in cannabic; English woods paynised, from the humblest larch to the monarch of the forest, elm, holly, walnut, fir, deal, chestnut, &c. &c.; commendable, too, are specimens of inlaid flooring and wood-moulding prepared by machinery; imitations of woods and marble, by Hopkins; and further on is a curious chart for folks of interrupted and failing memory, seemingly about as easy in its adaptations as the *Phonetic News* was to ordinary readers, it is entitled "Major Bell's Ocular Mechanism of Historic Memory;" patterns of wall-papers and miscellaneous studies, &c. of design, conclude this division; pendant specimens outside the Sculpture court occur to us as we pass along, of finished and elaborate block-printed paper-hangings, from Townsend, of Goswell-street.

Sculpture.

Let us stroll through the sculpture court, remarkably well arranged by Mr. Bell, considering its crowd of contents. The most striking piece in basso relievo is Mr. Carver's large Descent from the Cross, on the western side. Remark, on the right, a Girl braiding her Hair—Nature's Mirror—and a Cupid; also a Hunter restraining his Dog,

admirably expressed; and a slight, girlish figure, with a dead bird in her hand. Look at that noble, pensive figure of an artist, holding his crayon and sketch-book—it is the great Flaxman, our English sculptor. Look, also, at the reclining figure of Arethusa; and a Boy catching a Butterfly, very graceful. In the centre, further on, stand statues of the Queen and three of her Children; behind is a monument, on the south wall, to those of the 50th Regiment who fell at Moodkee, and in our late East Indian wars. Moving on, we approach Una and the Lion, in life size, the lion being too much ornamented; figures of a Muse, Boy and Lizard, and Foley's celebrated Ino and Bacchus. Against the east wall is the Baptism of our Saviour by St. John, not very remarkable; adjoining, is the Spirit of Science unveiling Ignorance and Prejudice. On the other side is Sabrina—the Sabrina of Spenser's "Faery Queen"—a very sweet subject; and close by is a capital Drunken Faun, full length in his splay and tipsy grace.

Mediaeval Court.

Immediately in front of the Sculpture Court is the Mediaeval Court, filled with meritorious contributions of Messrs. Pugin, Crace, Hardman, Minton, and Myers. This court is one of the great wonders of the Exhibition, showing our skill of workmanship in the taste and design of our forefathers three or four hundred years ago. Here are studies of the art of the thirteenth, fourteenth, and fifteenth centuries. You should enter at the north door; brilliant stained glass windows throw their glowing colours on each side of a stone tomb, carved principally by machinery, and regal in its elaborate groining and ornament; this fancifully painted iron-work encloses a stove in front; in the centre is a highly-decorated stone font, with carved oaken canopy; on the right hand are rich and gorgeous stuffs and tapestry, carpets and paper-hangings, with inlaid tables; a noble bookcase, cabinets, a screen, a stove of the fifteenth century in the midst, and domestic furniture of the period. Principal on the south is a magnificent sideboard, fronted by a richly carved octagon table; gold and silver plate, of superb character, furnish the sideboard; beyond, on the east side, is ecclesiastical furniture—candlesticks, brazen lamps, lecterns, an oak staircase, two altars divided by a stone niche with a statue of the Virgin. Remark the handsome Gothic chandelier. In the centre of the last end is a rich canopy with splendid silk hangings, &c. Around the top of the whole court is a series of heraldic decorations, introducing coats of arms, one of ecclesiastical shields, and one for laymen. The room has a most imposing and costly air. Elaborate, varied, yet choice are all the articles illustrative of the very interesting periods whose general style of ornamentation they display. The names of those connected with this feature of the Exhibition are over their respective contributions.

Canada and Australia.

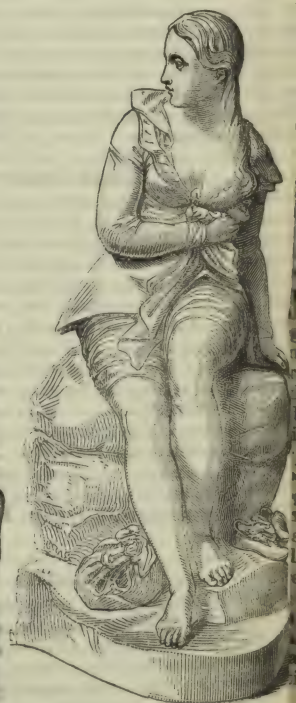
And now we have to enter the adjoining courts and areas occupied by our Canadian and Australian brothers, and other of our colonists. That enormous canoe slung in the centre of the Canada collection had to be brought 3000 miles before it reached England. It is a specimen of the boats used by the Hudson's Bay Company. Passing through the Cape of



THE BABES IN THE WOOD. BY JOHN BELL.



UNA AND THE LION. BY JOHN BELL.



DOROTHEA. BY JOHN BELL.

Good Hope display of skins, horns, vegetable, and mineral produce, we arrive in the compartment given to Canada. Look at the mineral illustrations in iron, manganese, &c.; in butter, cheese, wheat, honey, sugar, beef, hams, &c.; look, too, at the highly-polished black walnut furniture on the left, and at the curious collection of sledges, eights, and vehicles, on the other side. The wrappers in which you tuck yourself and your companion are of the richest and thickest bear skins, dressed and highly ornamented. Before us, too, is a curious counter of leathers—some quite novel, from the porpoise skin. The linens, collars, and crockery, are interesting; and just behind is a case with an Indian squaw's dress, tasteful in its coloured decoration. Here is a plough which Canada is proud of, for, in an agricultural match, it beat all the Yankee ploughs impeting with it. The horns and skins are curious. That of a moose deer's horns with the black bear skin, tell of an animal which is being fast destroyed out of the country. Mark, too, in the centre, that noble and useful piece of iron-work, a fire engine. It is what the Montreal folks are proud of, with its powers to supply thousands of gallons of water. Nova Scotia lies close by, with its products, principally rich in skins and furs, mineral produce, &c. In the Australian space the specimens of copper are of the finest sort; they are from the Burra Burra mines, which have paid hundreds per cent. to the lucky company first working them. There are some smaller specimens of gold found in the copper ore. The woods and vegetable produce are principally here; and in our other colonial dependencies, teas, sugars, nutmegs, &c., from the West Indies. There is a highly-ornamented hamper, and noble pieces of woods, &c., from British Guiana; at the general display has attractions rather for the geologist, or herbalist, or one seeking to acquire an intimate knowledge of the peculiar indigenous wealth of Great Britain's younger children.

East India.

Probably the East Indian department, which we now come to, and which extends on both sides of the nave, is the most highly finished of all our colonies or possessions in its collection. Notice the raw produce in earthen, clays, and iron, wrought into forms of beauty and lightness, in pots, vases, domestic utensils, &c.; the rice, grains, and pulses, and oilseeds, and dried fruits, opium, tobacco, and vegetable essences, starch, sugar, gums, and resins, perfume in various stages, together with specimens of timber and fancy woods. We see, also, horns, wools, wild silks, animal fibrous substances. Let us examine the goldsmiths' work, the shawls, fairy-like ivory and wood carving, carpets, muslins, and pottery; muslins with silk and gold borders; beautiful fans in feathers, and rice paper. Look, too, at the ingenious and elaborate models of houses and ships, and every craft peculiar to the Indian archipelago—catamarans and prahus; even groups of the costume of the natives of all classes, with hundreds of toys, are to be seen. The ornamental wood-work; the gold and silver filigree work; the personal ornaments; the chairs and tables; papier mâché; the mixed and inlaid metal; cups, and domestic utensils; the native armour and weapons of all kinds, are extremely attractive. There is also a collection of eastern jewels and engraved precious stones and

seals; indeed, a visitor may spend a whole day in examining the Indian collection only; which, we repeat to our friends, runs on both sides of the nave.

The court at the eastern side is filled with well-arranged trophies of small arms from Nepal; that adjoining glistens with brocades and cloths of gold, from extreme Western India.

Now let us go down the courts on the north side of the British Division. First come to the bay appropriated to

Malta.

There are large vases, ewers, and tazzas, many of them of excellent design, made of the Maltese stone; some very good tables of inlaid marble from Valetta; some curious little coloured figures; examples of metal work in chains and crosses; and singular filigree work in gold and silver. Besides these there are many of the raw productions of the island,—such as seeds, silks, &c.

Guernsey and Jersey.

In the next division our Channel Islands present us with rather a curious assemblage. Patent wind-guards for chimneys; harness of all kinds; mats and other articles made of Guernsey "Haw," a model of Jersey Harbour, in cardboard; specimens of Guernsey wool-knitting; Guernsey silk; flowers formed of multitudes of small shells; native arrowroot; and a collection of sea-weeds. On the other side are ranged a large carved wood sideboard, with the back composed of seventeen figures, more than two feet high, representing King John signing Magna Charta and the surrounding barons; a curious cellaret; some specimens of the Calotype; a clock that goes five hundred days without winding, and many other curiosities and articles of novelty and character.

Fine Arts Court.

The Fine Arts Court, into which we now advance, is crowded with beautiful works of curiosity and taste. A large and fine painting in silica colours by Armitage, representing "Peace," is the first object that strikes the visitor's eye. Immediately on the right, Mr. Owen Jones's beautiful book-illustrations, in coloured lithography, claim our admiration; and then we meet with examples of Mr. Leake's stamped leather in a hundred varieties,—as wall-hangings, mouldings, book-covers, panels, &c.; then a frame containing some choice specimens of colour-printing, by Messrs. Hanhart, arrests us; look at the "Forest Farm," a capital imitation of Mr. Creswick's celebrated picture; and the "English Squire," from a drawing by Frederick Tayler; we will be bound many of our country friends would hardly know them from the original paintings. Some clever models of the Nineveh Marbles, and the lithotint engravings of Hullmandel, next claim attention; and then we arrive at the lithographic productions of Messrs. Day: The "Destruction of Jerusalem," painted by David Roberts and drawn on stone by Louis Haghe, is perhaps the finest lithograph that has ever appeared. The other specimens of printing in tints are from Mr. Roberts's celebrated work on the "Holy Land." We here find also some marvellously good imitations of marble painted on wood. Mr. Wallis, of

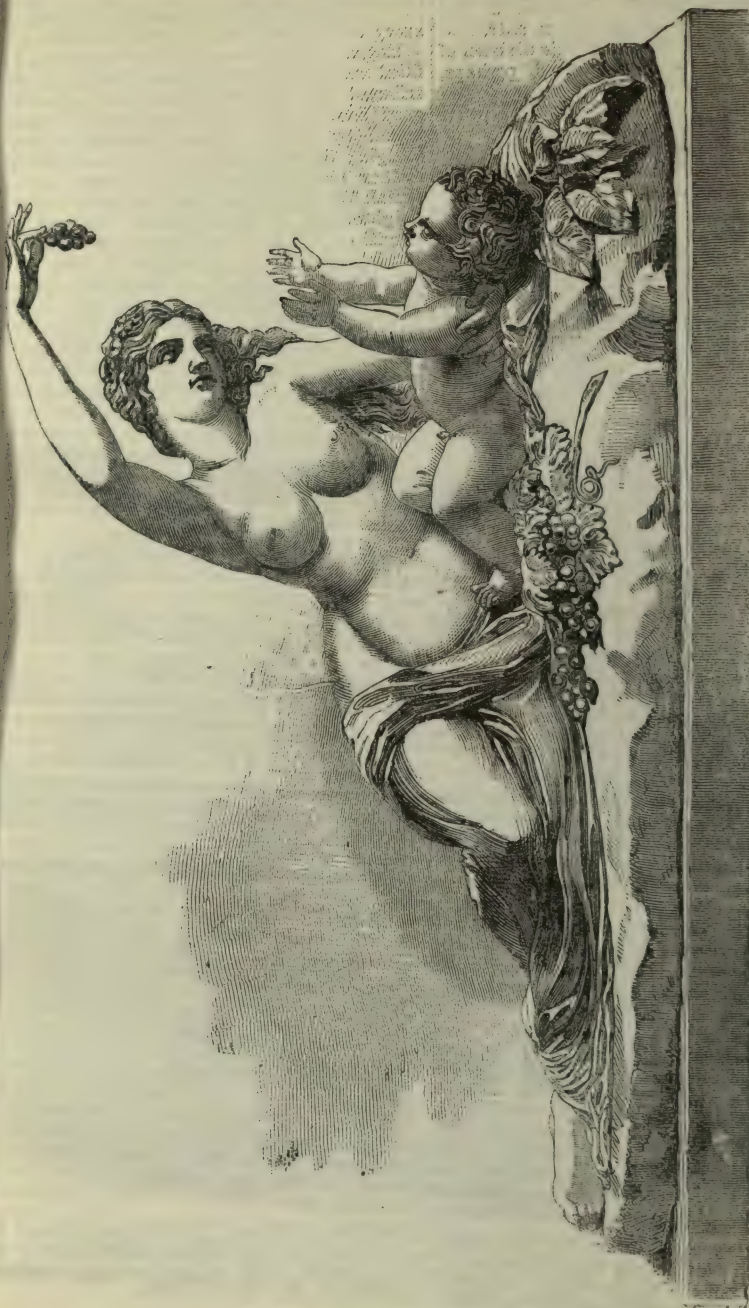
Leath, is the next contributor who stops us to claim our attention to his beautiful carvings on wood: His trophy, composed of some hundreds of different flowers in unstained lime-wood, and his beautiful representations of dead game, are most excellent. Close to him our London celebrity, Mr. W. G. Rogers, shows the triumphs of his art: Modern English wood-carving never before appeared so nobly: The bold-looking glass frame, some ten feet high, covered with an elaboration of flowers and fruits of all climates, and the beautiful oval toilet-glass frame in box-wood, of the most delicate workmanship, will claim every one's praise. A few inlaid tablets made from English garden-wood, and some panels carved in bas-relief, which gained a prize at an exhibition at the Society of Arts, and various small statuettes, in box-wood, come next; and then we find a model of a ship of war, with chains and cables, and fully manned, cut out of cork! A carved wood model of a celebrated "Gladiator," with his shield forming an oval table, is the last object on this side. We are next called upon to admire the "Kenilworth Buffet," sent here by Messrs. Cooke, of Warwick. It is made from a colossal oak tree that stood near Kenilworth Castle. The principal carving represents the Earl of Leicester welcoming Queen Elizabeth to his castle; one of the door-panels, the meeting of the Queen with Amy Robsart, after her marriage with Leicester; and the other, the subsequent interview between the Queen and Leicester. Statuettes of Raleigh, Sydney, Drake, and Shakspeare, are placed at the four corners. This is a very fine production, and does much credit to the manufacturers. A large frame, containing a numerous collection of engravings, by Baxter's process of printing in oil colours, hangs on the next wall space; and here, also, Messrs. Cundall and Adley show to what perfection wood-cut printing and printing in colours with wood blocks have been brought. We next meet with a model of Shakspeare's House at Stratford—one of the best in the Exhibition. On the adjoining wall hang some designs for Axminster carpets; a case of exquisite wax flowers; and some specimen drawings in Wolff's creta lavia. On the table, projecting into the nave, is a collection of statuettes in a white material (from the Art-Union), and beside them a group of most beautiful English bronzes, by Hatfield, who has made a large copy of Foley's celebrated statue, "The Boy at the Stream."

On the opposite side of the entrance is an admirable collection of glass enamels showing a variety of the most brilliant colours. On the tables behind, models of churches, mansions, crosses, temples, monuments, and cottages, in plaster, terra cotta, and earlboard, fill up a large space—a most truthful representation of John Knox's house in the High-street, Edinburgh, by John Weir, carved in wood and coloured, claiming special attention. The next table is filled with statuettes and groups in plaster and alabaster—a very beautiful wax model of the "Lilium Iancifolium," and various other objects of interest more or less beautiful. The wall on the left of the entrance is covered with showy drawings, executed in Miller's silica colours, and a large case containing colours, instruments, and artists' materials from Rowney and Co. Then follows a collection of ornamental designs for every branch of manufacture, occupying the whole breadth of the court, mostly contributed by Students of the Government Schools of Design. These drawings are worthy of especial attention. On the tables beneath are Messrs. Green and Fahey's excel-

lent drawing models, various groups and models, and a busts reduced by Mr. Cheverton, who also exhibits his production in metal of Foley's "Ino and Bacchus." Here also are some singular "Fine Art" productions—a model of a Mail-Coach, cut out of card-board! a model of a piece "The Water Mill!!" a model of Turkish Figures made from the pith of the Elder-tree!!! a model of Man and the Wild Horses, cut out of cork!!!! and most amazing of all, a model of a Wedding-Party, with Wavertree Castle, Wavertree Hall, the carriage and four, and numerous carriages, horses, dogs, and a perfect crowd of lookers-on, including beadles and policemen, variously employed. Close by is a case of stuffed partridges that look quite real. Mr. Digby Wyatt next claims attention for his delicate and beautiful designs for Mosaic pavements and admirable book-covers. A large picture, "The Descent from the Cross," printed in oil colours, from blocks by Kronheim; specimens of the anastatic process, showing how badly the best of it is done; some examples of engraving on silver; a few ivory carvings, and a book containing many beautiful designs for books and book-covers by Mr. Noel Humphrey, brings us to the end of our setting out on the tour round this court. In the middle of the room are some fine models of a country mansion (full three feet high); St. John's Town Castle, Wexford; two large farm homesteads; the Royal Arms of Dundee; one of our old abbeys in clay; another county-hall with conservatories and grounds laid out; and a model of Shakspeare's house, with a Shakspeare jubilee—that a presentation of all the principal characters of the play, theatrically dressed, grouped around it. There is a large table filled with Mexican figures, modelled in wax, coloured by Señor Montanari, which we have no doubt will be much admired. A case filled with Scotch pebbles, mounted by Crichton of Edinburgh; a marble group, "The altar of Minerva;" a case containing casts, painted in imitation of bronze, silver, and marble, by Gushlow; and a variety of smaller works of curiosity and art, fill up this division of the court. On the screen are a case of Thorburn's best miniature portraits of celebrated men of our days; an ornately ornamented chess board; a frame of beautiful engravings by Essex; and various other miniature drawings. On the other side are more miniatures; some coloured photographs. Three paintings—the "Queen's Coronation," the "Royal Marriage," and the "Baptism of the Princess Royal"—the centre are coloured models of Tynemouth Castle and Tintern Abbey, and a long table containing the best works of art of the celebrated Coalbrook Dale Iron Company.

On the opposite screen are frames containing Mr. Green's beautiful medals, among which is the prize medal to be given to the successful exhibitors, and a fine collection of medals from seals.

On the contrary side of the same screen are twelve frames filled with calotypes, by Ross and Thomson, D. O. Hill, R. Thomson, of Edinburgh. The views of "Auld Reekie" are the clearest and most beautiful sun-paintings we have ever seen. A handsome bookcase, ornamented with leather stamped leather, and containing books bound in the same material, stands close by; a case of studies from the artist's materials, a model of Niagara Falls; a large font, a crucifix, with a Christ, in carved wood; some alabaster and marble tazzas, groups and vases; a large and an indifferent carved sideboard; some decorative draw-



FOLEY'S "INO AND BACCHUS,"

A Cast, the size of the Original Marble, is in the Sculpture Court; a Reduction, in Bronze, by Cheverton, in the Fine Arts Court; and a Copy, in Statuary Porcelain, among Alderman Copeland's Statuettes.

room furniture; a full-length carved oak statue of the Queen, for a ship's head; an ornamental iron gate, and many other interesting objects, are placed in this division of the Fine Arts Court, in which we have lingered, perhaps, too long.

Paper and Bookbinding.

Let us again survey the counters projecting into the nave. On this side is one stored with paper, for every use and appliance. On the top is a roll containing many hundred yards of paper in one length. Here, on the other side, is an envelope folding machine, folding sixty envelopes in a minute, which exactly resembles human labour in its action: the boy at work seems as mechanical as the machine, which, we are told, is the joint invention of Mr. Edwin Hill and Mr. Warren De la Rue. Here, also, are specimens of all kinds of coloured papers; fifty patterns of playing-cards;

blotting-books, and writing-desks of stamped leather, every kind of writing paper and envelope.

Entering the court, on our right hand, we find a counter filled with embossed cardboards and fancy stationery, contributed by Dobbs, Kidd, and Co. Further on is a good bookbinding by Remnant and Edmonds; large Bibles bound by Barritt; elegant looking volumes, dressed by Wright; Bibles, again, bound by Macomie; beautiful leather bindings, by Evans; a large case, exhibited by Josiah Westley, filled with very good designs; another by Leightons, of Brewer-street, to which we especially direct attention; others from Riviere, Bone and Son, Chubb, Cundall and Addey, who exhibit some of Hayday's excellent work; Leightons, of Harp-alley, Tarrant, Clarke's interesting collection from Westley and Co., and other specimens from Edinburgh, Glasgow, Oxford and Cambridge, all to what perfection the art of bookbinding has now arrived. A large case, containing the productions of Messrs. Ackermann, with an enormous colour-box as a chief attraction.



some examples of printing on earthenware, by Wedgwood, of Etruria; and cases giving an insight into the process of the manufacture of paper from the foulest rags to the purest and finest paper, exhibited by Venables and Co., fill up the

centre of the court. The left hand side is filled with ordinary productions of the stationers' shops—ledgers, papers, sealing-wax, stamped envelopes, lace paper, pocket-books, and other useful articles.

Printing Types and Typography.

The adjoining court is interesting to every one who wishes to know how books are printed. We have just seen the pure white paper, here are the types that form the words, and by-and-by, in the machine-room, we shall find printing machines at work showing the completion of the process of book-making. In this division also are several specimens of stereotype; examples of the new bituminous polytyping; engravings on wood and metal; large wood letters for posting bills; wood blocks for printing on calico; books for the blind; and other interesting matters.

Papier Mache.

A large case running into the nave contains a variety of papier maché goods contributed by Spiers of Oxford, including models of the colleges and public buildings that adorn that beautiful city. In the next court are the papier maché ornaments and enrichments of Mr. Bielefeld, with some huge figures of dragons, intended to decorate the pavilion at Brighton; there is also some well carved furniture. The adjoining division is principally filled with papier maché goods from Birmingham, and a fine show they make.

Furniture.

Standing partly in the nave is a cabinet elaborately carved with panels of needlework, contributed by Mr. Stevens of Taunton; next stands a carved oak chair, surmounted with the Royal arms; and then some ornamental furniture from Manchester. A space is next devoted to the frames manufactured by Mr. Grundy, of Manchester, and the rest of the court is occupied with a sideboard of carved wood from Halifax, some inlaid chess-tables, and other furniture. Mr. Gilbert French, of Bolton-le-Moors, occupies the next space in the nave, which he has filled with beautiful examples of his altar-cloths, and other ecclesiastical decorations. The next three courts are devoted to furniture from our provincial exhibitors. There are—a carved bookcase from Newcastle; the model of a royal state-bed from Edinburgh, a most elaborate affair in its way; a cheffonier and table from Glasgow, inlaid with wood preserved from precious relics, such as Alloway Kirk, Willie's Mill, Highland Mary's Thorn, Old London Bridge, and the Royal George; a large frame of carved wood, more roughly done than usual; some door-panels, elegantly decorated by Holland of Exeter; and a large assemblage of ornamental furniture of all kinds.

Messrs. Jackson and Sons, of Rathbone-place, occupy the next court almost exclusively with their works of art in Carton Pierre, which are worthy of ten minutes' attention. Mr. Wertheimar takes the next position in the nave for display of his bronzes and works of art in or-molu; and close behind him is a pier frame for a glass, handsomely ornamented with gutta percha decorations. The adjoining court contains several elaborate examples of the productions of the Ladyshore Terra Cotta Works; a mantelpiece in carved Caen stone, and a collection of useful and ornamental works in real and imitation marble. A fine table, the top of which is of metallic lava, is placed just within the nave.

Enamelled Slate.

The patent enamelled slate, from Magnus, of Pimlico, is

very important, both for the beauty of the material and the art with which it is manufactured. The large bath, with a portico and canopy full twelve feet high, is one of the wonders of the Exhibition: the beautiful disposition of colours, and the close imitation to marble, make us linger long before we leave it to look at the billiard-table of the same material, and at an immense screen close by, made of parian cement, in excellent imitation of marble, and painted with fresco ornament while the cement was yet wet.

English Marbles, Spars, etc.

In the adjoining division there is a very fine collection of tazzas, vases, pedestals, and columns made of the Serpentine from the Lizard Rock, near Penzance; and here, also, are the spars and black marbles of Derbyshire, in all their usually elegant forms, inlaid tables forming the most striking objects. Minton's encaustic tiles and tesserae cover a wall on both sides, and show us the most beautiful arrangements of colour, and the fine perfection to which their manufacture has now been brought. In the nave close by are some excellent specimens of large Majolica-ware flower-vases, garden-seats, &c., from the same manufacturer.

Architectural Ornaments.

Behind these courts is a vast assemblage of all kinds of Architectural Ornaments; including ornamental bricks in a hundred varieties; zig-zag chimneys; tiles, of all shapes; roof-ridges, of very excellent design; gothic pinnacles; and a part of a house, built of hollow bricks, by the Society for the Improvement of the Labouring Classes.

Hair, Leather, and Furs.

The next court is filled with the art of the Perruquier, which we will leave for the inspection of fine ladies and middle-aged gentlemen; and then we come to St. Crispin's court, where our friends the Shoemakers exhibit the most tempting array of boots and shoes for ourselves, our wives, and children. This is an interesting court for every one. A case of spurs, from Maxwell of Piccadilly, stands in the nave. The London Saddlers, Harness and Whipmakers, come next in order, and show us fine saddles and most highly ornamental trappings: next come their provincial brethren, and many contributions from Dublin; and in the two courts beyond we again find the hides of animals turned to a variety of accounts, as door-mats, trunks, leather pocket-books, &c. The rolls of Morocco leathers, so nicely arranged, show what beautiful dyes they will take, and how our bookbinders are able to present us with such pleasant-looking covers.

In the compartment next visitable, and connected with the splendid fur trophy in the nave already named by us, the productions consist of groups of skins from the Arctic regions, belonging to the Hudson's Bay Company, selected from their importation of 1851, arranged under the superintendence of the Messrs. Nicholay, and containing upwards of 150 specimens—bear, fisher, sable, mink, wolf, fox, beaver, lynx, and otter; valuable and costly furs, such as the black and silver fox and the sea otter, a single skin of each realising from twenty to forty-five guineas. Groups of choice and valuable skins, selected from the North American and

Canadian importation, consisting of racoon, mink, martens, lynx cat, American grey and other foxes, and buffalo skins are here. Upwards of 200 select specimens of European furs, imported by this firm, and consisting of Russian or Siberian sables, stone and grey martens, ermines, and kolinskis; the varieties of squirrel, Crimea, Astracan, Persian, Spanish and Hungarian lamb, are to be seen. Varieties of wild and other cats, of hares and rabbits, and an interesting collection of skins, the produce of the United Kingdom; varieties of seal from all parts of the world. The produce of the Tropics and South America will probably be the finest display ever made in one collection, consisting of lions, royal tigers, Cape tigers, leopards, panthers, zebras, antelopes, monkeys; all the varieties of chinchilla, most of them being richly mounted, and the heads raised like life. The birds include the swan, the grebe, the penguin, the down of the Eider duck, the egret, the goose, and others. The display of manufactured furs is the joint *ensemble* of every description, by well-known furriers in conjunction with Messrs Nicholas: such as Messrs. G. Smith and Sons, Watling-street; R. Clarke and Sons, Cheap-side; Bevingtons and Morris, King William-street, City; and S. and M. Meyer, Bow-lane. Notice for linings of every description, covered with waterproof cloth, made for open carriages, sleigh purposes, and travelling uses; fur foot-muffs, and travelling bags. Among the novelties will be found fur table covers; cigar-cases mounted with fur; silver seal game bags; chairs covered with fur, library chairs covered with zebra, leopard, and natural seal; reindeer hoofs and mitts splendidly embroidered, ladies' needlework mounted in fur; North American grey foxes mounted like life as foot ottomans. More than thirty specimens of natural history, to illustrate the various skins, has been set up. Mr. Nicholas was assisted by several of the nobility and gentlemen, by members of the council of the Zoological Society, and others.

Muffs and boas made of the down from the feathers that form the military state plume known as the aigrette, which are procured from the bird called the egret. The costly nature of the material is such, and its rarity so great, that three other sets only are said to have been made; one of which is in the possession of the Empress of Russia, the others of the Duchess de Berri, and the Princess Adelaide. The Hatters occupy the next compartment, and then we arrive at the quarter set aside for

Cotton.

Filled to its extent is the next court with cotton manufactures. In yarn and thread: white and bleached, crochet cotton wire, crape yarn, by Messrs. Holdsworth and Co., and Mr. Bayley of Manchester. In calicoes: sheetings, shirtings, long cloths, velvets and velvetens, drabkets, fancy drills, &c. In muslins: cambrie and jacconet, figured muslins, shawls, handkerchiefs, and dresses. In dimities: furniture, Marseilles and summer quilts; counterpanes, white and coloured, &c. cotton diapers, and damasks. In coloured woven cotton: pocket and neck handkerchiefs, white cambrie cravats, gingham, chequed and striped, and of varied colours, dresses for foreign climates, &c., and oiled calicoes or cambries for packing. In fact, without particularising stalls here belonging to any of the great Manchester, Bolton, Preston, Lancashire, and Glasgow houses, we may point out to those who interest themselves in one of the staple manufactures of the United Kingdom, that a more excellent and

complete assortment could not be arranged; nor one which the history of the cotton plant, from its earliest growth up to its finished use in the thousand and one appliances to which it is devoted, could be better developed.

Carriages.

Behind is the CARRIAGE COURT. Coaches, chariots, roughes, cabs, gigs, phaetons, chaises, Bath chairs, dog-broughams, jaunting-cars, and those metropolitan conveniences and curses at the same time, omnibuses, are as many as in St. James's on a drawing-room day. Between the carriage department and the back courts are the West Refreshment Areas, which we sincerely trust our friends will halt in and renew their strength. At the back of the Oldham and Manchester Cotton Machines, Messrs. Hibbert, Platt, and Co., actually in motion, some ere at a cost of 5000*l*. Still more distant is cotton manery (preparing cotton up to its final manufacture in the loom), including "laps," "racles," "single scutches cotton "bings," "finishers," "stubbers," "draws," "grinders," "roving machines," "throstles," "mills," "warpers," "winders," "fly frames, and looms," as our machinists term them; woollen machinery; flax machinery by Lawson, of Leeds; silk machinery, by Davenport, Derby; together with lace machinery, all hard at work and supplied with steam power from the Great British House outside. Further on, some long space did we come, in this marvellous machinery class, to a tent machine for calico-printing on both sides; another machine, which may be made to measure a *millionth* of an inch; machines for working in wood and stone; mills, models of steam-engines, laths, and tools, and of every description, with a remarkable machine for polishing stone, surround us everywhere. In the locomotive department, arranged on the permanent way, are engines from the great makers, except Mr. Stephenson. There is a monster from the North-Western, with driving-wheels eight feet in diameter; and there is the mammoth engine from the North-Western, the largest locomotive ever built; there are smaller locomotives, all with peculiar patents; the special marine-engines of Bolton and Watt, and of Penn, notable for their finished workmanship; the great hydraulic engine which raised the Britannia Bridge over the Menai Strait; Applegarth's printing-machine; several powerful cranes; the Nasmyth hammer are close at hand. But it would be for us to dwell further upon the wonderful appliances of ingenuity, which almost confuse us in this section, than their number and powers. A new riveting machine, in which the direct action of the steam piston-rod supplies the levers; the hydraulic press punch; and an ingenious machine for coining medals, substituting the use of a screw instead of a screw; together with a centrifugal pump, which could discharge 560,000 gallons of water per minute, also in this division.

NORTH-WEST GALLERY.

Now let us mount the stairs by the Indian Court and to the corner overlooking the Transept. Large glass galleries are the first objects of importance, and, depending from the girders above, are all kinds of carpets. On the side are the productions of the great Staffordshire Pottery

SPECIMENS OF STATUETTES, IN PARIAN, &c.



"INDIAN GIRL," BY CUMBERWORTH.
MANUFACTURED BY COPELAND.



BELL'S CHESSMEN. MANUFACTURED BY MINTON.



"THE MOTHER AND CHILD."
MANUFACTURED BY MINTON.

Pottery.

Alleraman Copeland on one hand, and Minton and Co. on the other. What magnificence of colour, what elegant-shaped vases, and what beautiful groups and statuettes are here assembled! Look at the "Ino and Bacchus," from Mr. Foley's celebrated marble; Theod's "Return of the Prodigal;" and twenty other reductions from fine statues. Notice the splendidly-ornamented tiles, slabs for fireplaces, and the flower-painted tables, and the dessert plates—brilliant in colour.

Now let us go to Messrs. Minton's table. The dessert service in the large glass-case has been executed expressly for this Exhibition, and has not before been seen. It has cost above a thousand pounds. What beautiful baskets for fruits or flowers! How rich they look with the mass of gold upon them! and how sweetly pretty are the little statues that surround them!

Look at the vases of a new green colour on the stand close by, the queerest figures of "Theseus" and the "Amazon;" the pair—a French-looking boy and girl carrying flowers; and the beautiful vases of every shape. On the other side are richly-ornamented dinner services; more statuettes, including an excellent one of Sir Robert Peel; and more cups and vases, in colours or in the white parian.

On the table further on is a set of chessmen, designed by John Bell: of what a beautiful blue colour is one half the set. Admire the splendid sideboard vase, with boys and animals, symbolical of the chase. Look at the beautiful mantel-piece in parian (in which, by-the-by, the flower-coloured slabs have no business); and look also at the boldly-modelled boys and goats, and the fine figure of Flora. What pretty déjeuner sets, and tricketts, flower baskets, and fire slabs, and all kinds of ornamental pottery do we not see! Truly Messrs. Minton have done their duty nobly.

Glass.

Now we come to more chandeliers and cases containing beautiful glass. How the cut-glass sparkles! and what colours it reflects from the strong light of the Transept! Look in at Mr. Green's collection of bright-looking crystal; some of it elegantly-mounted with silver. It is a space worth attention. Next we have more glass, in every variety of shape; then a summer-house of coloured and ornamented glass, showing how curiously it can be applied. Then there is a beautiful case of ferns, looking green and refreshing amidst all the glare of colour; then some perforated glass for ventilation; then huge glass shades from Messrs. Chance; and then we come to a case of beautiful glass from the manufactory of Messrs. Baccus. Observe the wine goblets with the twisted-coloured stems; they are in imitation of what were done at Venice hundreds of years ago. The long and elegantly arranged case of coloured glass that follows is exhibited by Messrs. Richardson, of Stourbridge. Did you ever see more pure crystal or more elegant forms? The coloured vases, too, are not they beautiful? There is a case on the other side containing copies in glass of the Etruscan vases; but they do not look right. The display of Mottoux, Webb, and Co., who especially devote their attention to flint-glass, is very commendable. On the other side is a case of glass, silvered and coloured; it makes a great show. We now reach a little building of iron and glass, containing more examples of the beautiful art of glass-

making, and then we come to specimens of silvering on glass by Kidd's new process. Is it not effective?

Musical Instruments.

Here greet us a long array of organs, pianos of every shape and size, some of them in very handsome cases, each and all claiming some particular merit, that occupy a gallery nearly half its length—Messrs. Collard and Erard receiving a large proportion for pianos and harps. There are more harps, violins, and all kinds of wind instruments—till we come to the

Philosophical Instruments.

Here we must let the visitor use his own discretion; if he be a scientific man he will know about the chemical cabinet, the Esculapian still, the electrifying machines, the magnetic sun-dials, electric clocks, domestic telegraphs (which, by-the-by, we should like to see in use), barometers, thermometers, air-pumps, helicographs, telescopes, microscopes, camera type cameras, Daguerrotypes, magic-lanterns, achromatic glasses, and hosts of other wonderful inventions, and we need not our description. To the unlearned in such matters the labels generally appended will give all that can be necessary.

At the end of this gallery is a collection of aerial machines, most comical to look at. On the left is a fine collection of globes and orreries, and behind Willis's huge orrery nautical men will find a very large boat-yard in miniature models of life-boats, canoes, ships of war, steamers, yachts, with all sails set, revenue cruisers, and all kinds of ship blocks, rigging, wheels, compasses, &c. Passing along the gallery to the north we find a collection of rocket guns, harpoons, harpoon guns, and other apparatus of the whaling fisheries. A model of Sir G. Bremer's catamaran, crowded with people, will make you laugh, particularly if you are at the poor fellow leaning over the side. Turning westward we enter the department of

Civil Engineering.

Models of Bridges, Viaducts, a proposed Harbour Refuge on the Suffolk Coast (by Peter Bruff), Brighton Chain Pier, Lighthouses, Suspension Bridges, Gravesend Terrace Pier, Patent Slips for hauling up Ships, one of the Arches of the High Level Bridge (built by Stephenson at Newcastle), a Model of a proposed Bridge over the Thames, Section of the Tamar Silver Lead Mine, and many other Models—and Models—take us to Mr. Dunhill's Project for a Metropolitan Cattle Market, which we don't and won't want.

Close here are hung some fine Damasks, and between the staircases is a Case containing several interesting Models of Yachts.

Miscellaneous.

More Models of Bridges, Breakwaters, Engines, Lighthouses, and Reflectors; a Zinc Cottage, some patent Stairs, an excellent Fire Escape, from Hampton Court, worked from inside the house; asphalted roofing, and working of various kinds, models of window sashes, a machine for sweeping chimneys, several more fire escape

NORTH-WEST GALLERY.

improvements for windows, model lodging-houses, more model bridges, Remington's roasting apparatus, patent wind guards for chimneys, another table of musical instruments, several tables of surgical instruments—not over-pleasant to look at, though, we doubt not, very useful to those who unfortunately need them; anatomical models, acoustic instruments, beds, chairs, and wheel-carriages for invalids—take us far along this gallery. Next we come to a display of cutlery, by Mechi, of Leadenhall-street, and Deane and Co., of London-bridge, and many very interesting cases of edge tools, table cutlery, boring tools, razors, sickles, shears, files, pincers, and saws. Here, too, we find a boldly-carved side-board in mahogany, from Mr. Wallis, of Halifax, and a curious copy of a picture, "The Canterbury Pilgrims," carved in oak. Now we look at some beautifully delicate examples of the turner's art, in ivory; and next, brushes, bee-hives, mats, webbing, baskets (made by a woman blind, deaf, and dumb); a larger collection of basket-work, a tea-caddy, made of 100,000 rare shells; a large carved oak pulpit and lectern, some pretty models of cooper's work, bird cages, more brushes and basket-work, rope mats, fancy straw-work, a case of shaving brushes, toilet brushes of all sorts; wigs, &c., from Ross, of Bishopsgate-street; vulcanised India rubber, applied to a hundred uses; an India rubber tent, India rubber hats, boots, coats, gloves, bottles, wheels, &c. On the other side are some fine examples of ornamental wood-work, by cutting with saws; various models in carved wood—some very excellent; more fancy basket-work; and then we come to the display of the Gutta Percha Company, who exhibit their material in a thousand useful forms, as well as its appliances to works of art, especially to picture and looking-glass frames.

Pottery.

We have got back to the Pottery: and Messrs. Mayer, of Longport, greet us with a brave show of useful earthenware, some of which is very creditable.

On the left Messrs. Meigh and Sons exhibit their productions. There is a fine Bacchanalian vase; a coloured font; a very pretty statuette, "Cupid and Venus." The pair of figures, "A Hawking Party," "Bailey's Eve;" a fine group, "Prometheus attacked by the Vulture;" some elaborately gilt vases, plates, and dinner services, and very good flower-pots.

Messrs. Boote make a rare show of jugs, inlaid and embossed by their patent process; some good vases on a large scale covered with flowers; a large copy of the Portland Vase; a few statuettes, &c. The more ordinary domestic pottery next follows, interspersed with some poor statuettes,—most of them copies of French models; and then we find the show of Messrs. Daniell, of New Bond-street, and very splendid it looks. Next comes a division containing some specimens of the potters' art in lustre ware; then specimens from Glasgow, Derby, and Brentford. A case close by contains a copy of the Warwick Vase in Pottery, the size of the original. A porcelain bath is on our right; then specimens of china door-furniture; then a large case from Chamberlain of Worcester; and, following them, Messrs. Rose and Co. exhibit the largest statuettes we have seen in parian—*one*, "The Pleiades adorning Night," and another, "Fairies carrying Puck on a Toadstool," both designed by Pitts. Messrs. Wedgwood, of Etruria, show their classical

designs; many of them modelled by the immortal Flaxman; and Mr. John Ridgway has a large collection of elaborately painted china close by.

Miscellaneous.

Crossing the transept by the two elm trees we find, first, Mr. Battam's ancient Etruscan tomb, showing the way in which the vases were usually found. These vases are mostly fac-similes of the originals discovered in Etruria, which were used to contain the ashes of the dead. Passing Gray and Davison's fine organ, we find a collection of the imports of the Port of Hull; extremely interesting to merchants. Next, perfumery, honey, large tablets of soap from Kendall of Dublin, marked with beautiful patterns; bamboo, rattan, and Malacca canes; whips, parasols, elegantly mounted walking-sticks, a beautiful parasol from Leeds, fishing-flies, and a host of other objects, bring us to Mr. Mechi's cases, filled with finely-mounted dressing-cases, workboxes, writing-cases, and brushes of all kinds.

Close here we find some models of fishing-boats and fishing-lines of all kinds, fishing-rods and tackle, from Jones, of Jermyn-street, and others; dolls, battledorets, cricket-bats, balls and wickets, shoes, and gloves.

Next comes a handsome case, contributed by Mr. Asprey of New Bond-street, containing beautifully mounted dressing-cases, work-boxes, writing-desks, and the furniture of the writing-table; close by, some comical carving and basket-work, contributed by "Christian" Esquimaux, at the Moravian Mission settlements; then cases of furs, seeds, barks, and other raw materials, imitation flowers and feathers, rocking-horses, all kinds of children toys,—a case of dressing-cases and writing-cases, sent by Leuchars, of Piccadilly, among which are a beautiful dressing-case, valued at 300 guineas, and a writing-case with doors of carved sandal wood. Then some specimens of turnery, more rocking-horses, and other children's toys, a case of Montanari's dolls—a great treat of our little ones to look at; a large glass-case, containing most beautiful wax-flowers, very elegantly arranged from Mintorn's; cases of stuffed birds, dogs, and other animals, by Leadbeater, and Bartlett and Gardner; look at the charming little humming birds, and at the queer-looking Dodo; more perfumery, and more flies for fishing, fill up the British part of this gallery.

SOUTH-WEST GALLERY.

Now let us descend by the Greek Stairs close by Mintorn's Flowers, and, closing by Osler's Fountain, ascend the Canada Stairs. On the way up remark that immense and clear specimen of a map of Manchester, and then let us go up stairs leading to silk, shawl, clothing, tapestry, chemical, and precious metal departments.

Silks, Shawls, and Clothing.

They who take delight in gazing at the shawl or silk emporiums on Ludgate-hill and Regent-street will be here detained by the varied and gorgeously-filled cases of manufacturers from all quarters. Paisley, Norwich, and the Metropolis, manifest the highest poly-chromatic glories of the loom; and the best houses in the trade contribute to this show, which is both novel and effective—mahom-

gany and black and gold are the framings for the plate glass, which protects the contributions—from Messrs. Holmes and Co., of Regent-street, and Blakely and Co., of Norwich (who display some flilover shawls, one of which was presented to Jenny Lind). The Anglo-Indian shawls, in several cases, seem nearly as good as the real Indian. Mind and keep the way by the railing from which you can look into the central area, till you find yourself under the leafy old elm in the south transept. Here are two organs, one elaborately ornamented in colours and gold over its pipes—facing us is the gracefully arranged display of the produce of the Highlands, which is well worth examination. Close by is a handsome showy selection of clothing, from Buckmaster, the tailor, of Regent-street; here, too, are the lighter silk manufactures, principally from Wood-street. A compartment for bonnets, from metropolitan manufacturers, next catches the eye; cases, shelves, and stalls for modern personal clothing adjoins, from Price, Smith and Co.; a case of gaiters; anon, caps, hats, bonnets, &c., from White and Co., Felix and Co., Ashmead and Co., Christie and Co., who exhibit the articles, &c. used in the manufacture of the present unsightly head covering. Walking round this well-filled case of Messrs. Christie, we reach linen and shirt contributions, principally from London makers—Messrs. Salamons, Welch and Margetson, hosiers, &c., occupy with a varied stock the right hand side of the furthestmost case; Mason and Co., &c. &c., display their mixed wares on the other side. Hosiery wares next attract our attention, and we continue our cursory glances until we arrive into spaces allotted to worsted, silk, lace, and straw manufactures, hats, bonnets, caps, Shetland goods, corsets, articles of dress for immediate personal or domestic use. The names of contributors which principally attract our notice, are Smith, of Bedford; Lintock and Co., of Barnsley; Evely and Co., of Manchester; Carrington, of Stockport; Elliott and Cooper, of Dunstable; Ward, Sharp and Ward, Kay and Co., Muirs and Co., of Glasgow, and others, whose names we have no space for. Remark, on returning, the cases of Loughborough and Leicester wares, which occupy the wall spaces at the back: hosiery and elastic fabrics; lambs' wool, worsted and merino yarn; wools in various processes, until finished into weaving, &c. Ranged in continuation with these, on the wall, are the attractive Paisley goods, and a noble collection of the Tartans of the Highland clans; indeed, all this compartment is rich with Paisley manufactures, and in which our fair readers will delight to wander.

Pharmaceutical Division.

We must now turn into the back gallery, and carry those of our friends who care to visit them into the pharmaceutical preparations. The care and skill of our best operative chemists have contributed beautiful specimens of drugs and chemicals. The members of the British Pharmaceutical Society specially arranged and selected the various contributions. The illustrations of the process of crystallization are highly interesting; but this division is for special, rather than for general visitors, and we claim attention for the slighter specimens of knitting, needle and Berlin work, which really grace the upper walls.

Tapestry, etc.

Amongst them observe that unquestionably indelible

marking-ink drawing on cotton, after Landseer's picture, "Woodcutter," which has been washed and boiled according to certificate; also some marvellous needlework pictures in white silk, with black thread, by Mrs. Ward, of Coleraine. We are arrested by a canopied bed, on which we willingly linger to repose, from Messrs. Faudel and Phillips. Examine this ye fair daughters of industry, whose fingers have ached over Berlin wool and ornamental needlework. The footboard, in tent stitch on fine canvas, represents a celebrated Aurora of Guido. The number of stitches estimated at 1,600,000. The tester, or head stitch, is worked in cross stitch, Gobelin stitch, and raised stitch, in wool afterwards sheared, silk twist and chenille. The centre is copied from Thorwaldsen's "Night," direct from a model without the intervention of a squared design. The *relievo* is suspended from a wreath of flowers, selected for all nations, tied together by laurels, palms, and myrtle, emblematical of peace. The fruits and bread-stuffs of the world united are in raised works at the sides, and copied from Raphael's ornaments in the "Loggia of the Vatican." The scroll is of the same character as the bedstead, and the whole of the design no less than fifty-one flowers, fruits, and products, are introduced. The upper hangings are entirely in silk chenille, manufactured in Spitalfields, presenting, on a flat surface, the folds of velvet draped and supported by worked cords and a garland of poppies, emblematical of sleep. The ceiling and cornices have been designed by M. Briteaux. The subject is Angels watching and holding wreaths of roses over the Sleepers. The curtains are of white watered Irish poplin, with blue and red stripes, worked in silk crochet cord, made purposely for the design so arranged as not to show any joint. The dimensions of each curtain is 12 feet by 9 feet. The counterpane, is a junction, as it were, of all the parts. The sides are made to correspond with the hangings and tester. The pillows and bolster are in gimp, which, together with the fringes, are made in the manufactory of Messrs. Faudel and Phillips. The canvas, and every other material, are of British manufacture. Thirty hands have been employed on the needlework alone, during a period of six months.

Seeds, etc.

Next we arrive upon the noble exhibition of Messrs. Peter Lawson and Son, seedsmen, of Edinburgh, who display a notable collection of every kind of vegetable production peculiar to Scotland. It is arranged into great divisions—substances used as food by man or animals; those employed in arts, manufactures, or medicine; and those required for building purposes. Practical and scientific agriculturists may spend a whole day here. The expense of the fittings was above £1000. Specimens of carpet yarn, with glowing and fanciful carpets, rugs, &c., given the walls in their vicinity. Immediately adjoining an extensive, handsome, and liberal array by Mr. Galt, the seedsmen, of Piccadilly. In proximity to the vegetable substances is a show of chemical materials by Messrs. Galt, of Millwall, we should remember. Here, too, tempting collections of the ever-to-be-relished pickles by Messrs. Batty, of Finsbury. Starches, vermicelli, pickled glass, mustards, fruits, preserves, from those stomachic affectioners—friends of the old and young, at Christie's.

time especially—Messrs. Fortnum and Mason, of Piccadilly. To the lounge, a thoroughly-arranged set of counters, replete with tobacco and cigars, are interesting and enviable. On both sides of this range of stalls are teas, coffees, chocolates, cocoa, starches, flours, dyes, colours, pigments, every variety of raw produce, preserved fresh provisions for emigrants, and arctic voyagers; and as we pass on in our rapid survey we must needs commend the furniture of the walls in the carpet, needle, and brochet work, silk, lace, &c. (not to forget some marvellous crossarm mittens, by peasant girls of Stradbally, Queen's County), with the contributions from the Utrecht and Victoria felt carpet companies. Along the adjoining cases are arranged turpentine, oils, camphines, varnishes, &c.; fermented liquors, &c.; the feathers, down, and quills of birds; samples of horse, cow, and buffalo hair; sewing and other threads from flax and grass, with linen specimens; flax in the seed and grown state, grasses and cereal produce of all kinds (note Chevalier Clausen's flax case in front); John Clasen's, of Dublin, arrangement of fancy woods. A beautiful panel of Irish woods principally from Irish bogs, is there; Irish and British flax, and raw silks dressed, again occur (note a case of flexible fine gold and silver fabric); ivory and pearl work, by Staigt, of Walbrook; and, for cripples of our rheumatic climate, a case of piline (a description of cloth) chest comforters and hip-bands, too, is to be regarded with interest. Anon come gelatines, gums, and varnishes, by Mr. Ray; isinglass again; a collection of barks of trees, by Curtis and Co., of London; Field's column and contribution of stearine, for candles; wax, spermaceti, and tallow candles of every form, and from every known produce. Here, too, are more desiccated woods, veneers, and specimens of woods under Sir W. Burnett's anti-dry rot process. A very handsome assortment of volume-shaped cases of every description of highly polished wood is before us. Rigor and Co., nurserymen, of Forres, Scotland, send seedlings of Scotch pine, &c., &c.; and there is a full illustration of apiarian produce. Along the whole range of these galleries, carpets, rugs, &c., of a most brilliant colour and downy texture, are suspended with profuse distribution.

Guns and other Weapons, etc.

Running to the terminus of the gallery, from this vicinity, the walls are lined with cases of guns and firearms in every variety, and of exquisite finish, and honourable to the elaborate and widely celebrated craft of the English gun trade. Stalls and counters hereabouts are similarly possessed. Some of the weapons are highly ornamented, and inlaid with silver and metal work. We need only mention the names of Egg, Boss, Needham, Manton and Co., of London; Powell and Co., of Birmingham; Mortimer, of Edinburgh; Parson, of Swaffham—whose contributions lie here displayed. On the adjoining counter are large models for fortifications, &c.; highly burnished miniature pieces of cannon, mortars, and field gunnery; tents, and hay-rick coverings (note more than one delicately executed battering and field cannon, from Munroe, of Lambeth). Mr. Hart, of Birmingham, furnishes an interesting history of gun-making and its materials in his space. Tipping and Lawson, Westly Richards, of the same town, are large contributors; Higby, of Dublin, Reilly, of London, Dean's house (with a handsome bound plate glass), Parker and Co., of the Minories, and the commoner description of muskets; Lang, of the Hay-

market, Truelock, of Dublin, are all here adequately represented in firearms. The contributions of "the authority" on shooting, Colonel Hawker, will repay inspection; also some rifles and fowling-pieces of Whitten and Co., of the City; and Messrs. Wilkinson, of Pall-Mall, in their case of war implements, some pieces of chain armour, flanked by swords and guns and their accoutrements, manifest, as usual, a first-rate quality and temper. The whole avenue leading into the front south gallery is replete with the most delicate and highly-finished models and specimens of naval architecture; let all Cockneys look with the pleasure of memory and hope on a charming model of the *Jupiter*, the newest and fastest boat of the Star Steam Packet Company. Let us assert most fearlessly, in this survey of a section, or a class of objects, so exquisitely illustrated, that there is no fear of our ship-building—aye, even when placed in competition with our "tremendous" American rivals. Advancing on, at the extreme western end of the whole building, let us pause before the military memorial stained glass lancet window, by Mr. O'Connor, of Berners-street. It is to be erected in Salisbury Cathedral by the survivors of the 62nd regiment, in memory of their comrades slain in the Sikh campaign. There is a medallion of St. George and the Dragon; the upper one, Michael and Satan; and the three centre ones contain the history of Cornelius, the Centurion. Beside it is a window for a cathedral in British Guiana. A third piece represents the raising of Jairus's daughter. Another small memorial window, for St. John's Cathedral, Newfoundland, pictures St. Elizabeth, with St. John the Baptist, in his childhood. Mr. Willis's stupendous organ towers in this extreme west end; it weighs, it is said, upwards of thirty tons, and will exceed in capacity and power the far-famed Haarlem instrument. We must claim a word for a glance at a very complete model, dedicated to the Prince of Wales, of Lord Nelson's mode of attack, and location of the vessels in action at Trafalgar. It is furnished by Mr. Constable, foreman of Mr. Mutton, confectioner of Brighton, and is said to be as correct as it is elaborate and minute. From here maps and models from the Ordnance cover the walls up to the extreme north, save a small portion set aside for more ship models, &c. Filling the avenue from the organ to the north walls, are compasses, capstans, steering apparatuses, tillers, metal for sheathing ships, masts, rigging, blocks, and naval furniture, with models of life-boats in every variety. Just at the entrance of the south front gallery is a great aquatico-aerial cylindrical machine, with a life-boat as a car, in case any of "the Mr. Greens," who have air-breadth escapes, shall again drop from high air into dirty water. Globes, astronomical apparatus, and clocks, &c., are in front of Mr. Willis's organ. Before entering the front south gallery let us stand and gaze down the immense nave, or central avenue of this gorgeous treasure-house, 1848 feet long—four times as long as the nave of St. Paul's. We now keep our way by the railing, over which we look into the nave, and find ourselves

Clocks.

among a wonderful selection of clocks, time-pieces, and horological apparatus, perfectly bewildering, and from which, let him travel ever so quickly, old Father Time cannot escape. There is one large specimen of "wheels upon wheels" that absolutely makes one nervous to contemplate. Smith, of Clerkenwell, Hewitson, of Newcastle, Payne and Co., New Bond-street, Roskell, of Liverpool,

Bennett, Adams, Arnold and Co., Webster, Aubert and Co., Pennington, of London, and Thorneley, of Lichfield, have here their fame and names inscribed. The ornamented cases and peculiar fantastic decorations in which clockmakers, time out of mind, have cared to indulge in, of course abound. In metal cases, gilt and lacquered, in Buhl wood and China cases.

In astronomical clocks, in marine chronometers, and pocket watches of various descriptions; pedometers, repeaters, and alarms, this section is replete.

Precious Metal-Work.

Advancing on, we reach a numerous and brilliantly arranged compartment of cases, filled with manufactures from the precious metals—candelabras, candlesticks, centre-pieces, breakfast and tea-table services, salvers, baskets,

claret jugs, inkstands, racing prizes, vases, shields, chalices, plates, and altar dishes for communion services, principally from the great makers of the Metropolis, Lichfield, Birmingham, and Edinburgh. Here, too, are plated goods of all descriptions, from Sheffield, Birmingham, and London; plated goods, which Sheffield is noted; gilt and or-molu work, and jewellery, in necklaces, bracelets, armlets, head ornaments, snuff-boxes, brooches, rings, pins, chains, buckles, studs, indeed, a complete illustration of the work in precious metals, and in their imitations, jewellery, &c., exhibited by our best makers. stalls are graced by the names of our most celebrated and silversmiths—Hunt and Roskell, Garrard, Kitchell, Harvey, Gass, Smith and Nicholson, Angell, and a host of others, whose firms are denominated over their counters.



ENAMELLED VASE AND CLARET JUG. EXHIBITED BY JOSEPH ANGELL.

FOREIGN NAVE.

As we pursue our way we reach the tapestry, lace, embroidery, in rugs, carpets, covers, druggets, table-covers, rochet, and network tapestry of silk, wool, mohair, cotton, pillow lace from Honiton, Buckinghamshire, and its neighbourhood, Ireland, Nottingham lace, blonds, Mechlins, lilles, tamboured and needle-embroidered, and darned lace, and lace wrought and ornamented by machinery. Our fair readers must judge for themselves of the excellence and regularity of the numerous specimens which they will see on all sides. There are marvels of handiwork as well as the brilliant and beautiful results of mechanical agencies. In hastily progressing we must call attention to the magnificent display of figured brocaded velvet, satin, gauze, and silk ribbons, shot, striped, checked, shaded, embossed, loaded, and figured in every diversity of nature's most brilliant hues.

The especially to be distinguished case in this compartment is that forwarded from Coventry, and which it would not hurt some of our French neighbours to look over. But this, as well as the previous division, is the empire where the taste of the gentler sex is predominant, and it is sufficient for us to have called attention to these delicate wares. Let us here descend, and remain awhile by the Fountain.

FOREIGN NAVE.

We now begin our journey through the eastern division, appropriated to foreign nations. In our hasty industrial survey we pass a spirited bronze of the Eagle-Slayer; and continuing our way up the nave, before visiting any of the compartments on either side of us, we next turn our regards to a basket, or gilded cage, of huge dimensions and invincible strength, spanning the great Koh-i-noor diamond, the Mountain of Light, taken in our eastern conquests. It is more an object to think of than to regard, and we pass on to a full-length ordinary statue of the Marquis of Bute, with Dr. Jenner on the left side, and Goodall, provost of Eton, on the right. Further on is an immense "tinaja del Toboso," edolent of olive oil, and reminiscent of Dulcinea; adjoining this shrine of the peaceful olive's essence, lies a gigantic brass gun, flanked by a mortar and field-piece, highly-finished specimens from the Seville manufacturers; four statues in marble, infant Bacchus, &c., surrounding a tazza, are here; next is a bronze dancing faun, or wood god, playing his pipe; a statue of Cupid clipping his wings; a highly-decorated French organ, inclosed in a Gothic oak case, whose tones are highly commendable, now arrests us; on the south side is a very beautiful specimen of wood-carving; then come several large subjects, by Etex, with bas-reliefs of the Medici and the story of Rimini. Busts of eminent Frenchmen here abound. Bronze figures of Pandora, Venus and Cupid, &c., catch our eye before we come to M. J. Du Seigneur's Saturn vanquished by the Archangel; Etex's Deluge, which was seen in London a short time ago, is close by; the Death of the Stag, in bronze, and, anon, the immense equestrian statue of Godfrey of Boulogne, Constable of France. On the right side is a plaster figure of a Lion vanquished by Beauty, who is wisely clipping his claws. There is a large marble-draped figure of a woman and child behind, not very commendable. Further on are four compositions, two of Venus and Cupid, a Muse with a mask, and a full-length

male figure; at the sides, Venus draped, and a charming little figure of Giotto, the shepherd-boy painter;—then a



huge, bronzed, plaster stag; a spirited group, representing Mazeppa being tied to the steed; a marble figure of Achilles; bring us to the stained-glass window, memorial of Dante; at the side are some beautiful vases and mirrors, and a candleabra in bronze; close by is a life-like statue of the Austrian General, Radetzky; zinc casts of Hebe; two large

stages; Eve at the fountain; Boy and Swan take our notice as we arrive at the finest composition in the building, the Amazon, by Kiss, of Berlin. Our readers will not need our commendation on this piece of art. After a bronzed Boy and Swan come the two celebrated statues by Schwanthaler, cast in bronze by Müller of Bavaria, which stand eastward of the Amazon. They represent George Podiebrad, king of Bohemia, and Libussa, his queen. We ought, perhaps, to have put the lady first; for who has not heard of Libussa, who fell in love with the labourer, and raised him to the throne. If the statue speak truly she was comely enough, not to be driven by necessity to adopt the ladies' leap-year privilege out of season.

Beyond, reared high on a pedestal, is the magnificent bronze lion, also cast by Müller. The inscription is worth reading. The lion is one of four for an ornament to the city gates of Munich.

More statues, vases, and nymphs; shepherd and vase for fountain; two immense horse-taming figures in plaster. Between them is a very handsome bell, decorated with religious inscriptions in English and German; it is a Saxon work of art. Marble inlaid tables; Powers's Greek slave; and various other statues and casts abound here. There is also an immense block of zinc ore, weighing 16,400 lbs., from New Jersey. The reader should now return down the nave, again contemplating the various works of art there deposited. Before visiting any of the foreign compartments, we must premise that, though our lists of articles are tolerably correct, the brief survey of the spaces and their contents in the several foreign divisions needs much emendation and correction, from the incompleteness and disorder nearly everywhere visible when we were going to press.

SOUTH-EAST QUARTER.

China.

In our approach to those foreign friends who have so readily accepted the invitation given to the world at large to come and meet us in honest rivalry, the first country we attain is that of the Celestials. Upon viewing the productions of the Chinese, we can but admire those beautiful porcelain jars, and those handsome punch-bowls, promissory of festivities; then there are hideous monsters, fashioned into shape by the handiworker in ivory and in wood, and rendered charming by their very ugliness and execution. We have also silks, beautiful in texture, and of that softness to the touch, that is only found in those of eastern manufacture. The small domestic furniture of this country would form an interesting addition to any noble residence. The principal contributions, including the remarkable vases, are exhibited by Mr. Hewett, of Fenchurch-street. Some handsome screens in Japan work remain to be noticed.

Behind these compartments, in the larger space between the galleries, are the productions of Tunis.

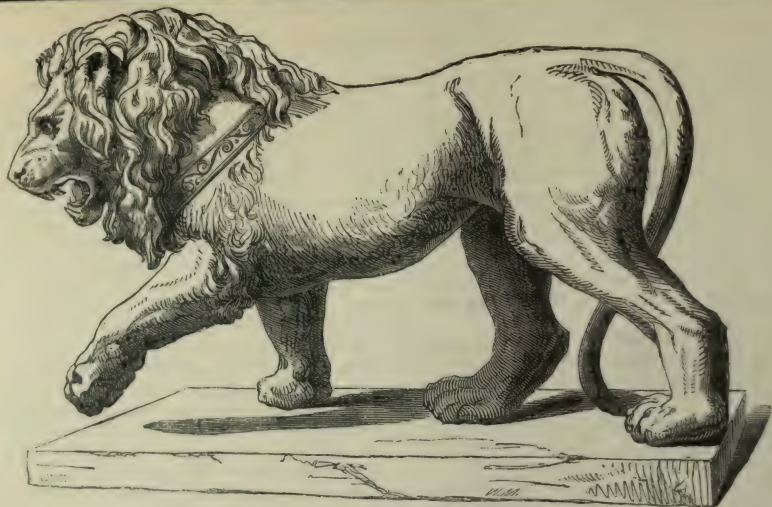
Tunis.

These include richly ornamented saddles, embroidered with silver; velvet Arab girths, embroidered; embroidered water-holders; women's home-slippers and shoes embroidered; Moorish home clogs; ostrich-feather parasols, saddle

linings, complete men's dresses embroidered, finest, mild and lower qualities; embroideries for Moorish ladies' dresses; embroidered tobacco purses; mule-saddles, complete; embroidered pipe covers; saddle bags; finest camels' leather bags, ditto for carrying water, and several varieties of leather workmanship. Ottoman court uniform, Egyptian fashion and Arab fashion. Veils: Kirwan fashion, Tunisian fashion; ladies' collars (a mark of their being yet unmarried); Tunisian fashion; linen handkerchiefs, Tunisian, Arab Kirwan fashions; silver embroidery; silk stuff, coloured waist girths, silk and linen, Algerine fashion; forehead ornaments, Bedouin fashion; large silk ladies' mantles; handkerchiefs, pieces of "garment," sort of silk for dresses, manufacture of India; yards silk stuff, coarser sorts for dresses; Jewish turbans, Jewish men's waist girths, embroidered with silver, which is used for the Tunisian stuff for making curtains Sahel fashion. Men's shoes and women's, of various colours; women's walking boots and Arab shoes, also of Tunisian and Sahel fashion; woollen blankets, woollen Arab mantles, pieces Arab colours, complete woollen dresses, woollen jackets (for sailors and seamen's working dresses); gun-locks, Algerine European fashion; gun-barrels of various sorts; metal each sort of essence, amber chaplets, odoriferous low neck ornaments made with beads composed of odoriferous substances, rose and other waters of various compounds, jasmin pomatum. Silver embroidery, &c. in head and watch ornaments, complete embroideries for ladies' dresses; chaplet ornaments, women's head girths, coral and glass cloths, a sample of coarse wollen stuff. Pressed oil, soft soap, linen manufactures, saffron, wool, dress-stuffs, &c., &c., &c.; indigo, towels, cotton and silk, tea, sponges, fruits generally from the various provinces, dresses, cloaks, joubbas, bornes (the Moorish cloak), henna (to colour women's hands and feet), carpets, covers, ostrich skins, ostrich feathers, parasols, lined coloured shirts, earthenwares, copper manufactures, minous grains, goat and sheep skins, tanning and colouring materials, musical instruments, &c. &c.; specimens of manufacture in Arab horse mouth-pieces of various shapes, bridles, stirrups; stilettoes manufactured at Biserta; knives, scissors, locks, bolts, mattocks, hatchets, and scissors used in manufacturing red caps, knives, &c., and gold ornaments, used by the Bedouin Arabs, and inhabitants of towns; pepper, perfumes. Woods: wood, walnut, Tabasca timber, coarse linen and cotton, Caroube fruit, baskets of various sorts, several sorts of pickles, cheese; a root called Arjagne, of which no use has been found in England—it dyes yellow; a root used as perfume by Arabs, called Dad.

Switzerland.

The adjoining compartments are devoted to Switzerland, where doubtless our fairer friends will appreciate the attractions of 2814 specimens of ribbons, productions of the looms of Basle, and will gaze with pleasure on the silks contributed by forty-two of the manufactures of Zurich; exquisite specimens of embroidered muslins for ladies' dresses and for window curtains, from the canton of St. Gall. There are also jacconets, gauzes, and muslins, woven on the Jacquard loom, and lace for personal ornament, made of pure wool, and ingenious and beautiful specimens of



THE BRONZE LION FROM MUNICH.



THE AMAZON. BY KISS, OF BERLIN.

manufacture, including specimens of flowers, plumes, and wreaths made from that material. Principally located in these divisions, the contributions in clock and watch-making also form a very interesting part of the exhibition of Swiss industry, chiefly from Geneva and its environs, and the various portions of the construction of horological instruments are well illustrated in the most ingenious manner. The carved wood and furniture is very noticeable. Remark a lady's writing-desk, in the beautiful white wood of the country. The wood-carving in smaller objects, by the peasantry, should be a subject of wonder to all with idle fingers.

France.

We enter first on the southern side of France: shawls, ribbons, personal and other clothing, silks, lace, gloves, hats, bonnets, jewellery, and lighter wares, from Paris, terra cotta and fanciful articles, generally first encounter us. At the right hand entrance is a composition chimney-piece, with subjects of the chase. Passing through plaster ornaments, of every variety, which are visible; and after coloured plaster groups, in picture frames, of fishes, fruit, and game, we arrive in the furniture court, gorgeously stocked with billiard tables, sideboards, parquets, sofas, chairs, cabinets, and general furniture. Returning, we reach the bays occupied by porcelain and ceramic wares; bronzes, very rich; magnificent candelabra, metal work, and carving. Hardly any of these were uncovered; some even unpacked; and but few arranged on the day previous to the Opening-day. Crossing the nave, the first French court on the north side contains a remarkably elegant case of small arms, richly ornamented, from Paris.

On right hand remark surgical instruments, and appliances of every description; a case of powder; horns and pouches on right hand. Advancing, we come to a spirited bronze group of two eagles with a slaughtered goat; behind is a brilliant centre for chimney space, composed of vases and candelabra, in or-molu, marble, and ebony. The metal castings, and coarser metal work, and machinery here, are seemingly excellent; at the back, or northernmost spaces, are articles in leather, &c., &c.

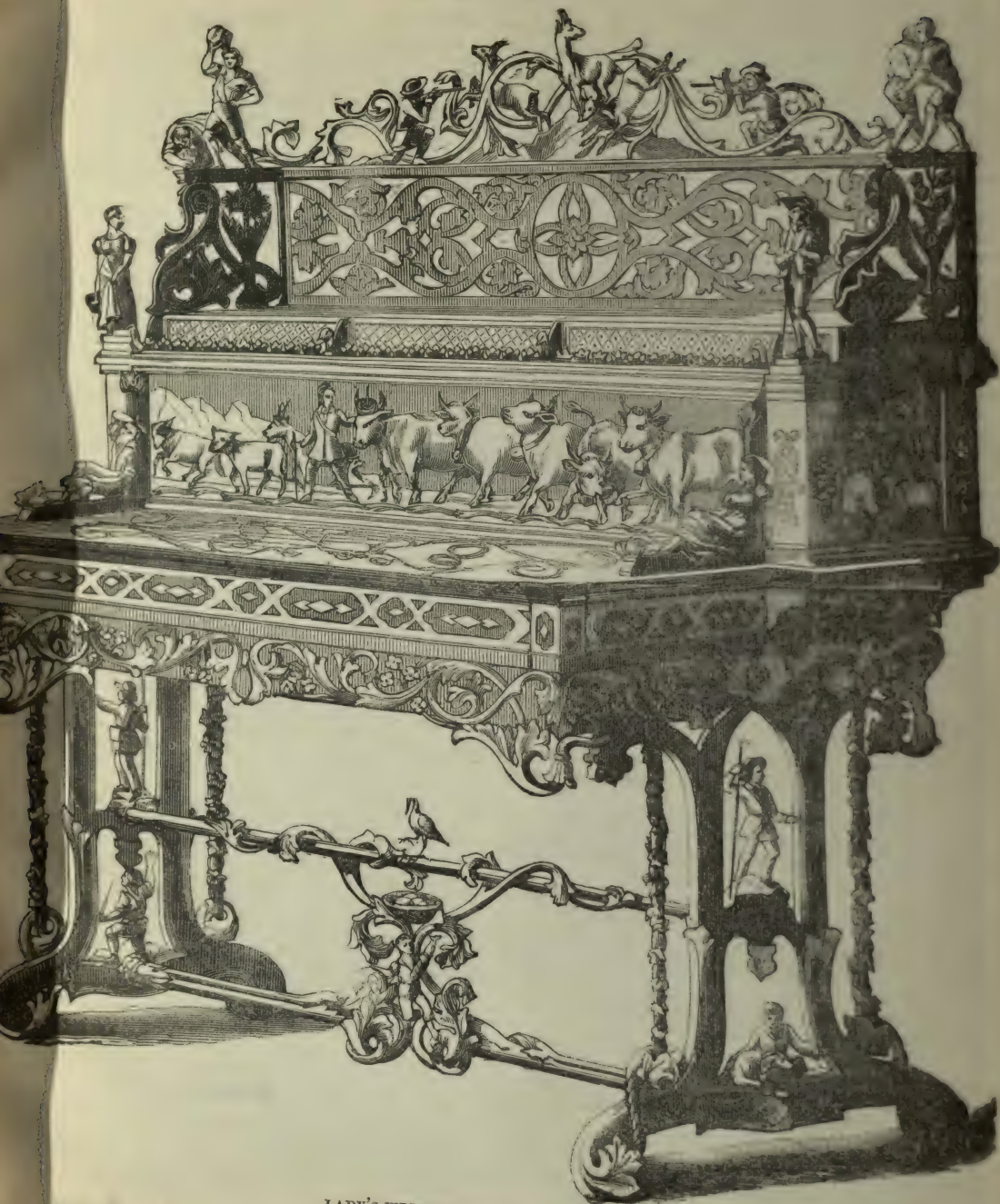
The French display, we should have premised, occupies courts on both sides of the nave. The contributions invoiced to our great warehouse include woove goods, &c.; tissues and stuffs not otherwise classed; silk, wool, cotton, and thread goods; carpets and tapestry; cloths, shawls, ribbons, mercery, hosiery and needlework; bed covering, lace and embroidery; linen, wool, silk, and cotton goods; dyeing on cotton, wool, and silk; purses and reticules; window blinds and curtains; oil cloths, leather, and varnished tissues; hats, writing paper, &c.; fancy papers, gilded papers, &c.; papering; articles of pasteboard. Manufactured metals—Silversmith and goldsmith's goods, jewellery, imitation jewellery, plated and gilded ware, steel jewellery, &c.; metal ornaments, bronze and stamped copper; zinc ware; buttons, needles, pins, and hooks and eyes; wire drawing, nails, iron goods, tin and copper ware, &c.; lustres, lamps, fire dogs, and bronze ware; cutlery, iron furniture, and bedsteads; metallic letters and signs; metallic pens; window glass, ordinary glass ware, looking glasses, porcelain, terres cuites, earthenware pottery, marble ware. Objects of vegetable kingdom manufactured. Carpentry, upholstery, and furniture; work tables and small upholstery ware; billiard tables, coopers' ware, brushes

wooden shoes, corks, basket work, mats, rope work, ropes; picture frames and gilding; India-rubber ware. Products of Animal Substances—Saddlery, carriage fittings, shoes, leather trunks, binding, stamped leather, pocket books, strings for musical instruments, crinoline, corsets, and small bone, ivory, tortoiseshell, and horn ware; and hair work; gloves, brushes, various objects in wax, coral, &c.; wax and tallow candles, soap, perfume and cosmetics; gloves, fans, and screens; sporting, fishing and travelling articles; office articles, account books, and wafers; equipments, clothes, collars, and stays; feathers and artificial flowers; umbrellas, parasols, sticks and canes. Objects of Art—Statues, groups, and statuettes; various objects in bronze, plaster, wood, &c.; enamel and painted on porcelain; window and other glass; engraving on various matters, chasing, cameos, &c.; in glass and mosaic, in marqueterie, flooring, &c.; ornaments in bas relief, architectural models, moulding, stamping, galsanoplastic, mental painting, and tapestry. Processes and materials applicable to the *beaux arts*. Books, typography, engraving, lithography, photography, Daguerreotype, colouring printing in colours, musical publications, canvas, brimstone, mannequins. Models—Atlas of architecture, parks, gardens; topography, maps, and plans; anatomy and natural history; writing and calligraphic methods; design, manufactures, mechanical and automatic paintings.

The following products are mostly to be found on northern side: metals and alloys, various stones, slates, millstones, plaster, lime, bitumen, mastic, and cement, marble and alabaster; baked earth and bricks; oil, varnish, ink, blacking, &c.; mineral waters and medicinal products; chemical products, not otherwise classed; pastes, flours, fecula, bakery, &c.; sugar, chocolate, confectionery, and preserves; starch, artificial gums, manila, hemp, flax, vegetable hair, &c.; various substances. Kingdom: alimentary preserves, woove goods, wools, &c.; leathers, skins, and parchment; glue, gelatine, phosphorus; manures and ammoniacal products. Manufactures not otherwise classed: motive machines and steam engines, different apparatus of domestic economy and domestic machines and apparatus of different kinds for manufactures; machines for weighing, measuring, calculating, illustrating, writing, &c.; presses, characters, and instruments for printing; balloons and aerostatic machines, tools and instruments of different kinds, anvils, hammers, &c.; parts of machines, wheels, tooth wheels, screws, &c.; instruments of precision, regulators, dynamometers, breaks, optical and astronomical instruments; mathematical and philosophical instruments; clocks and chronometers; musical instruments, organs, pianos, violins, stringed instruments; wind instruments, bells, telegraphs, surgical instruments, &c.; agricultural and horticultural instruments; locks, &c.; firearms and warlike implements; models of roofs, &c.; fountains.

Belgium.

The two large compartments eastward are filled with products of Belgium. Some most exquisite groups of carving in wood mark the extent of space in the nave; here, also, is another charming composition by Geess, representing a girl feeding a bird.



LADY'S WRITING-DESK, FROM BERNE.

But here, as in the French sections, we must for the present rather content ourselves with a summary of the productions, as sketched out by the Belgian authorities previous to the placing of their goods themselves.

Flax and hemp, thread (plain and twisted), linen and cambrics, wool, worsted, woollen cloths and stuffs, carpets, dyed cotton, printed cottons, mixed fabrics, silks (plain and printed), lace, embroidery upon lace or muslin, horsehair fabrics, lace and net-making. Metals, machines, and implements:—Iron ore, cast-iron, castings, iron wire and plates, objects in steel, ditto in copper; objects in zinc, lead and zinc, brass wire-work, cutlery, nails, fire-arms, locks, &c.; machines of various kinds, agricultural machines, models, mining and other apparatus. Weighing-machines, mathematical and philosophical instruments, surgical instruments, slates, grindstones, millstones, marble, porphyry and building materials, porcelain, objects in terra cotta, in crystal, glass, chemical productions, flour and other substances of food, sugar, tobacco, oils and resins, varnishes, oil-cloth, soap, dyes, waxlights, glue, &c.; skins, dressed and undressed, furs, boots and shoes. Objects of art, &c.:—Sculpture, chasing and carving, architectural models, plans, &c.; lithography, painted glass, paper hangings, printing, bookbinding, musical instruments, pianos, other musical instruments; cabinet-makers' and joiners' work, marble works, coachmakers' work, harness, jewellery, gold and silver embroidery, gloves, basket work, brushes, &c. Agricultural productions:—Wheat, oilcake.

In the first court, on south side, is a varied assortment of cloths, serges, flannels, stuffs, &c., from Verviers and Liege; also a noble array of skins, from Brussels, shoes, and boots, and sabots. Returning up adjoining division, remark fruits, threads, coloured and plain cotton, in all descriptions of cloths again; stuffs for pantaloons, gowns, blouses, and summer waistcoats. On northern side observe magnificent carpets, leading, through cotton and woollen fabrics, into court for machinery. In the passages towards the east is metal work in pots, pans, nails; and a handsome array of spurs, plated, and in German silver. Turning into courts in proximity to the nave, notice delicately inlaid tables, furniture, pianos, musical instruments, paper hangings (no great show), and some good articles in parquet and wood work; bronze vases here decorate the outer space in the nave, and note in avenue a cabinet stand, exquisitely carved in oak, with panels of the death of the boar and stag.

Holland.

On the north side, in the Holland court, is but a moderate display: cloths, damasks, and mercers' smaller wares; chemicals and wax; a long array of woollen cloths, flannels, woollen goods, and some blankets, as an Irishman would say, which make one sleepily close one's eyes to look at; some good metal cast flower-stands. Note a case of diamonds for a corsage; also a gracefully mounted silver tea-kettle, with marine ornaments, and supported by Tritons; papier mâché wares, and a curious and solemn-looking collection of big and little bells.

In the nave, as we emerge, let us look at the case of epanettes, and a case of silver articles; teapots for a bachelor, inkstands, jugs, handbells, tea caddies, salt-cellars, &c., in renaissance and other styles.

Austria.

The three front Austrian divisions northwards glister with Bohemian glass, in every variety of its renowned brilliant and gilded decorations, by Comte Harroch, of Neumarkt in Bohemia. The first division contains maps and topographical illustrations, well collected; chromo-lithographic calotypes.

But of all the artistic displays of brilliant execution, exquisite material, and of original and fanciful design which the artist, the carver, and the wood seasoner combined in insurpassable excellence, commend us to four adjoining rooms, furnished by Messrs. Charles John Leistler, of Vienna. The green and purple hangings of the walls throw out a light and pleasing colour for the grounds. In the entrance saloon the ceiling is decorated with an exquisite allegory of Milton, with "Paradise Lost" in his hands, and our first parents floating away in clouds behind him. In the frame of this gem of ceiling-painting, are dallions of Shakspeare, Byron, and the *proceres* of poetry. Of the furniture here, note the papier mâché vases, tables of most graceful composition, an exquisitely ornamented bronze table, with a vase; a cane and rosewood table for lady's work, with crimson silk hangings; a cabinet of ebony, marble, and ivory, with highly-finished statues of the Austrian monarchs, in the various niches; a wainscoted sylvan grouping of heads of fauns and satyrs, with tendrils of the grape festooning the sides, form a lovely and complete design for a chimney-piece and glass.

Further on is Furniture for the Dining-room—four sufficiently large to accommodate forty-two guests, magnificent in its solidity and splendid polish, rich carving, the beautiful grain of the wood. Here, also, are three chairs to correspond, from the same genius-like hands, a sideboard, which will keep you for a ten-minute conversation—the top of Carrara marble. Note the floorings of oak *parquetted* into these delicate and rich patterns. We English like carpets best, but how beautiful, bright and clean these floorings look. In the Dining-room there are four or five tables, round and oval, of describable beauty: there are two splendid sofas, of velvet, and eight other chairs, besides an elaborate set for pictures: admire, also, the *parquetted* flooring.

In the Bedroom is a very throne of a bed, in its embellishment and infinite examples of carving—epitome of all ages of man—finely illustrative of the divisions of life's gradations; the fall of empires; the fall of parents; and the benignant figure of a guardian angel watching the sleeper. Minor and yet not less beautiful adornments cover this marvel of the cunning graver. A noble wardrobe, sofas, chairs, tables, a splendid delier, with fountain and footbath, and other bedroom pendants, enrich this room. In the Library is a bookcase of maple-wood, which seems priceless in execution and finish: it has a pendant cornice of infants or Cupids, brilliant, and wonderful.

In our brief, and, to our own minds, unsatisfactory mention of this gorgeous collection, let us not omit to mention the artist of the establishment (Bernardo de Bernardis), whose inventive fancy created the charming compositions everywhere adorn this array of furniture, and which Mr. Leistler specially prepared for the London Exhibition with a liberality above commendation.

At the back is also an artistically arranged set of carpenters', wood-carvers', and upholsterers' tools, in every form and use; also agricultural implements. Crossing nave again into south compartments, remark the china and glass figures, vases, cups, bowls, candlesticks, dinner and breakfast services. At the corner is some exquisite work in orrery, a tazza and cover especially. On the left hand side is glass and earthenware, specimens of glass-blowing, chemicals, and raw produce. Turning into the passage on the left, we find the walls occupied with floor and oil cloths, and table-covers. Hereabouts note the metal castings, a very handsome stove with niched figures of a husbandman, warriors, and two students drinking from horns. In the adjoining compartment, remark the skins, leather, a very striking counter of toys—soldiers, musicians, drums, &c. Note also the parasols, masks, work-boxes, exquisite velvet and morocco slippers, and ladies' shoes of all kinds; musical-boxes, knitting and needle-cases. As we pass out of this court on our right, observe a wonderfully elaborate arrangement of wax, and its uses, in piles and heights of candles; three large portraits of the Queen, Prince Albert, and the Emperor of Austria, decorate the wall. Note on the left a group, or trophy, of swords, guns, and *couteaux de chasse*, embowered in stag-horns, with handles of ivory, buckhorn, and metal-work. Here, too, is a large stall filled with shawls, hanging tapestry, curtains, stuffs, cloths, carpets, cotton velvets, embossed and plain; and another with silk and woollen stuffs, especially for furniture. A southernmost compartment close at hand has an innumerable collection of canes and pipes by the thousands.

Adjoining the nave is a red-glazed cloth lobby, with bold and highly elaborate marble chimney-pieces, specimens of bronze statuettes, enamels; handsome alto-relievos, in silver and bronze, of the "Capture of Porus" and the "Battle of Jena." There are several marble statues in the centre. In the walls are gilded medallions and enamelled pictures. Hence we enter the Austrian court of marble statuary.

Zollverein.

Still keeping on the south side, let us glance into compartments replete with cloths of every quality and colour. In one of the back avenues we see some very neat harness from a Dresden maker. Onwards is the court for Frankfurt and Leipsic shawls; a centre counter being occupied by specimens of wool-dyeing and manufacture from Saxony. On the left are waistcoat cloths, cotton, silk, worsted fringes, gimp, braid, &c. The fitting of these lighter stalls are in a tasteful and agreeable green tinge, the pillars covered with drawn muslin. Floor-cloths and table-covers engage the smaller court and walls to the extreme south. Continuing upwards through the next courts of the ZOLLVEREIN, we are surrounded by such an immense assortment of Saxony cloths, as to give one the notion of being in a Blackwell Hall factor's warehouse; arrays of threads and wools are agreeably interspersed, and amongst them is a delightful little distaff. As we advance, we approach the lighter woollen fabrics and stuffs in endless varieties of pattern and colour, for gowns, curtains, table-cloths, and covers, till we again emerge into the nave, where, on the left, is a case of enamels and workboxes, in no way remarkable. Keeping still in the south, we pass the stall devoted to musical instruments, and stroll into a compartment

for Germany, where cloths and figured curtain stuffs more abound; at the extreme end are chemicals and colours. Note the glass toys from Stuttgart, and, returning, the musical instruments in the centre, writing-cases, pocket-books, and smaller furniture for the writing-table. To the right, look at the exquisite lace curtains from Wurtemberg, in charming variety of patterns and texture; we issue again into the central area, amid an array of birdcages so fanciful as to tempt birds to come and sing in them. The Zollverein Court in the neighbourhood possesses a brilliant display of velvets in very tastefully arranged stalls and canopies, leading into the woollen wares and delicately-coloured prints from towns near the Rhine. As we return, we note more stuffs, cloths, cotton prints, chintzes, woollen fabrics, silk stuffs, &c., till we reach the velvet region again.

Trays and lamps of every construction occupy the counter branching into the nave. The adjoining compartment for Germany is filled with plushes, tapestry, and curtain silks; more miscellaneous woollen fabrics from Berlin, shawls, waistcoatings, lighter fabrics for ladies' dresses, and cloaks; clothes again in every variety, and abundance of lighter silk goods, until we rejoin the central area, where is a counter stocked with miscellaneous wares. Notice a rich vase, specimen of bright metal casting, glittering like lustre glass; under the staircase, in the second compartment hereabouts, remark a stall of playing cards from Frankfurt, and typographical specimens from Mayence. The extreme south walls are clothed with carpets from Berlin and Frankfurt; chemicals, oils, crystals, &c., fill the furthestmost bays.

Denmark, Norway, and Sweden.

Let us return into the Denmark court; but let us first remark close at hand a noble counter of leathers, tastefully grouped in a circle of colours. Some hangings of whips, and miscellaneous objects from Berlin are attractive. Denmark has but few notoriety; a handsome case of boots and shoes, some parian medallions and statuettes, some prints in stylography, philosophic instruments, &c.

In the court set apart for Norway and Sweden, stuffs, silks, cutlery (not particularly good), and minerals are to be seen.

At the back of the space belonging to the Zollverein, we should have reminded our readers, there are some cases of paper-splangled ornaments, curiously arrayed; a large globe, with raised surfaces; whilst the hindmost departments are filled with bonnets, hats, works in hair, and miscellaneous articles from the Zollverein.

Our readers must wait the arrival and disposition of the goods from Russia, which had not been effected on the 1st of May, ere we can describe them.

United States.

We now reach the American divisions, still keeping to the south; and in the larger space behind, which reaches to the outer wall, are to be seen maps of the United States, daguerreotypes, lithographs, not equal to the French or German. One of the greatest curiosities among the American contributions is the much talked of air-exhausted metal coffin, in which a human body (they say) can be preserved for ages, without undergoing the slightest change

towards decomposition. It contains a bouquet of flowers, which is as fresh as when it was first placed there. At the eastern extremity some of those light-looking, high-wheeled carriages, in which the Yankees love to go a-head. Outside these compartments are instruments; and in a glass-case a very elaborate set of harness, covered with plated ornaments and escutcheons, for the heraldry of which latter we fear the *College* will not vouch. The walls, it is amusing to remark, are benefited by the skill and art of London paper-hangers, as in the gallery.

Returning—but little the better for the United States' display on the southern side—along to the northern compartments, here are more carriages; paper-hangings; agricultural implements, of all shapes and dimensions; cooking apparatus, not so ornate in their embellishments as those of our dear friend *Soyer*, but, no doubt, effective in their way. Steam-engines and machines are also to be seen in the large area behind these compartments. Between the third and fourth compartments stands in the nave a very beautiful weighing apparatus for chemical investigations. Inside are maps printed on calico, which appear strong enough to resist the devouring fingers of a schoolboy—that *edux rerum* who, too, anticipates the ravages of Time. Here, at all events, will be fragments convertible into *mouchoirs* for the younger branches. Our cousins "come out strong" in the way of raw materials, among which we have some famous chewing-tobacco. Artificial legs, too, and teeth, are shown; the latter, no doubt, intended to fill up the gaps caused by the chewing-tobacco aforesaid.

We next arrive at the compartments on the northern side, which, like those opposite, are allotted to Russia. Here, in the nave, are some fine candelabra, and, in the interior, raw materials, and a selection of the products of that vast empire (some perquet work, at the east side, and cabinet, with china painting and or-molu ornaments) which will repay investigation. Here, too, it is necessary to remark, the contributions deposited were few and far between.

Zollverein, etc.

Embroideries from Berlin, gaily and tastefully arranged, occupy the next compartments, at the entrance of which is placed a very highly-finished field-piece; some specimens of cuirasses, and other warlike appendages. Note, also, a carriage from Hamburg, exquisitely finished and imitative of rosewood. In the next compartment, marked Germany, shawls, silks, printed lace, handkerchiefs, and tablecloths, principally abound; a silver group of deer and buck's-horn candelabra; a very elegant cross-barred canbrie screen on a platform, on which are rich inlaid chairs, tables, an array of workboxes, trays, birdage, books, &c. &c.; also, screens, pianos, settees, &c. and on the west side are two diminutive handsome fauteuils and sofa, in olive satin; small wares, dolls' heads, cases, mother-of-pearl articles, boots, needlework; leather occupy stalls to the right.

At the extreme north side is a really gorgeous array of whips, canes, and sticks, in a circular gilt frame, which *Sanger*, of Regent-street, might be proud of—it is from Meyer, of Hamburg. Inlaid cabinets, chiffoniers, and sideboards, occupy the western side. Observe very remarkable buck's-horn cabinet and furniture, also a large solid handsome brass parrot cage. In centre of the screen is the ducal palace of Oldenburg and its grounds, in coloured

plaster. A compartment, filled with damasks, out of we return from the nave, is very attractive. On the counter here note a wonderful sample of embroidery, a Hamburg lady, after *Thornhill's* portraits of the Prince and the Prince of Wales: on an adjoining counter are curious papier mâché figures of animals. Notice here an array of vases, cups, tazzas, and cut flower holders, from Germany. On the right of this court, after a display of locksmiths' and ironmongers' work, observe a sword and of all makes and shape; there is also a quantity of fine works and small-arms; and at the extreme north end, a shelving of lesser articles in bronze. Returning up the observable are cases of cutlery, scissors, penknives, and the mixed metal-and-stone ware, in vases, jugs, &c. well known. Passing by a counter of silversmiths' and jewellers' work, well worth examination, hereabouts is a large attractive model of the Castle of Rosenau, the birthplace of Prince Albert: it is a large plastic tableau, with figures, representing a German national fête in all its tails. Immediately now on our right we should advance to an octagon room, filled with bronzes, stone paste statues, and ornaments, enamels, jewellery, busts; and, as we go to the larger areas, which extend to the northern wall, remark specimens of hardware of all kinds—tools, from unwieldy smith's anvil and vice to the delicate tools of a watchmaker; machinery, gilt mouldings, carriages, and condensed steam apparatus, catch our eye.

As we pass once more into the outer compartments, glance at some beautifully-finished chemical apparatus, Wolf, of Heilbron. You, who remember the pleasures of hood and toys, fail not to examine an avenue of the ware here, full of interesting smaller wares, especially that led to the nave, replete with most extraordinary animal figures, from the far-famed Ploquet, of Wurtemberg, some of the episodes of Reynard the Fox; the Three Kittens who lost their Mittens; a party of Cats at Tea; a charming Tabby at the Piano; large groups *Hunter*, Boar and Stag, with dogs of life size; and a miniature tute of Hares by Weazels on the snow mountains; hawks, hen and chickens, and stags' heads, &c., add to extremely interesting display; and a counter of very resting silversmiths' work brings us into the nave.

The Austrian, Belgian, and French compartments have been previously described, as their collections were it were, of a national character and unity; so we pass to the Italian divisions beyond.

Italy, etc.

The Italian compartments, which adjoin those of the contain several curiosities. Among the contributions of Sardinia, which is located behind, are tables, carved in frieze work, &c., and adorned with precious stones; a mosaic, inlaid, &c., specimens of embroidery; statues, Bacchante, Venus, &c.; pieces of stuffs and velvet, silk, silver ribbons (from Turin), silver chasings, &c.; and vegetable produce; furniture and mosaic work from Nice and Genoa, with examples of statuary from the town; high-class carving in pear and ebony, watches, musical instruments, from Turin.

In the Roman court, here in proximity, is fine and noble mosaic compositions, and the camli from the *Chiesa* Giormetti, on Oriental gems, from the Vatican library.

The Tuscan division also runs behind that of Italy. It principally remarkable for the statuary.

West of the Italian space are two compartments allotted to Portugal and Spain. Here are woollen stuffs of various kinds, cotton prints, some knives and garden implements from Lisbon, a good collection of marbles from various parts of the Peninsula.

West of these is the space given to Greece, which contains vases, bracelets, brooches, in silver and gold. Note on the left, entering, a full-length Albanian figure, dressed in a dashing masked-ball costume with which Albanian ladies delight themselves; more brooches, silk sashes, shawls, dresses, caps, muslins, silk in its raw state, costume from Athens, aprons in crotchet and needlework; also specimens of marble from the Greek quarries.

The adjoining courts, in which should have been distributed some very interesting and valuable contributions, are incomplete, and but slightly arranged, the majority of the products not having arrived when we wrote our description. We therefore ascended the

NORTH-EAST GALLERY.

Entering the Foreign Gallery, by the first staircase between Turkey and Portugal, by Minton's flower-case, we first find some elegant brass bedsteads, curiously carved chests of drawers, made of wood very unusual to English eyes; some drugget carpets, a carved Spanish mahogany bedstead and wardrobe, a black cabinet inlaid with ivory tablets, representing quite a museum of natural history, all from Portugal; next, some beautiful fillagree work, in gold and silver, from Genoa; look at the column made in honour of the Exhibition, with the flying figure of Fame; then a long table of glass of every size and shape, and elaborately gilt top, and some china statuettes, and large busts of her Majesty and the Prince, from Brussels. Then there is a finely-embossed bronze shield from Liege, most exquisite lace from Brussels, Courtrai, Ypres, Verviers, and Bruges, which our fair visitors will linger over and long for. Next we come to three most magnificent figures, representing the Archbishop of Paris, Thomas à Beckett as Archbishop of Canterbury, and a Cardinal of Milan, attired in all the gorgeous splendour of their gold-embroidered pontifical dresses. Then come military epaulettes, then tassels, fringes, and amp; specimens of Brussels printing and bookbinding (both bad enough), and some very excellent wood-engravings or book illustration. On the stair-head close by, are a few bronzes, very vigorous in expression, a lovely little Cupid asleep in a shell, supported by dolphins, by C. A. Fraikin, and child richly painted.

Further down the gallery is a trophy exhibited by M. Anicet, of Malines, consisting of a hundred or more varieties of Liturgies, in all languages, very richly bound. Close by, are specimens of glass, basket-work, printing, and bookbinding from the Netherlands. Next are curiously inlaid and carved pianos from Vienna; and then M. Hoffhard, of Coburg, exhibits his magnificent Gothic sideboard, the top of which are finely-carved with subjects of Gothic tracery. Accompanying this sideboard, by the same artist-manufacturer, are four finely-carved armchairs. M. Fleischmann, of Sonneberg, next shows an *etagère* of

iron and papier-maché, very pretty indeed, and a marvellous chandelier, ornamented with twenty-one figures (full two feet high), of M. Jullien and his celebrated band. These are very capitally modelled, and will cause much merriment. A bookcase and sideboard of carved mahogany, from Stuttgart; an ebony cabinet from Dusseldorf; some capital plaster figures, and dogs', stags', and birds' heads for brackets, bronzed and gilt; a carved wood writing-table; some curious carvings in cork, and various carved and inlaid cabinets, one exquisitely chased in walnut-wood, from Erfurt; some fine crayon sketches from M. Engelhard, of Hamburg; some good mathematical models; a large model of a cathedral, and other models of crosses and pinacles, and various other meritorious productions, carry us as far as the division appropriated to the cases of soap and perfumery from Taylor's and Bazin's, of Philadelphia, and some very good cut-glass from the Brooklyn Works, New York.

Paper Hangings and Stained Glass.

On the wall at the east end of this gallery [are some very beautiful specimens of paper-hanging and wall decorations, in many various styles, from W. B. Simpson, of the Strand, and Woollams, of Marylebone. On the extreme north side of the gallery are many examples of stained glass from Ballantine of Edinburgh; some very excellent specimens from J. A. C.; good examples of ecclesiastical stained glass from Wailes, of Newcastle, and from Gibson, of the same town; some good embossed ornamental cut plate glass, from Hall, of Bristol; some novel glass decorations, by the St. Helier's Plate Glass Company; a fine church window, by O'Connor, of Berners-street; some very beautiful landscape painting on glass, from Vienna; a large collection of stained and painted glass, from Paris, both for ecclesiastical and domestic buildings; then collections from Baillie, of Wardour-street, and Messrs. Chance, of Birmingham (who, by-the-by, supplied all the glass for the Exhibition building), complete the tour of this otherwise empty gallery. Descending near Greece, and again crossing the nave, we mount the first staircases next Switzerland, and arrive in the

SOUTH-EAST GALLERY.

Rich and rare fancy and straw goods, from Switzerland, are in the cases in the front Southern Gallery, which looks into the transept and into the nave. The braiding and lace are of marvellous craft: note a fringed cigar-case and large pouch in centre. The adjoining stalls, commanding a frontage of five bays, glow with a superb display of the silks of Lyons, in all descriptions of tissues, and in the gayest and richest colours conceivable. It is, indeed, a powerful collection. The avenue or bridge to our right is possessed by flowers, ribbons, and feathers, from Paris and St. Etienne,—worthy their exceeding renown for fancy, taste, and colour. Again, cases with the costliest silk tissues arrest our wondering eyes; fully justifying, by their richness and variety, their world-wide repute.

Throughout our walk, it well repays us occasionally to glance down into the courts on our right, with their varied and rich contents. Anon we meet a collection of shawls, principally from Vienna; the four next cases of silk da-

masks for curtains and furniture; embroidered silk fabrics of great splendour. Some gold tissues are gorgeous in their colour and contrast, especially those for ecclesiastical vestments, which decorate a considerable length, and are from Vienna principally. Pianos, a graceful-looking organ, and the lesser musical instruments—drums, violins, horns, &c.—here meet our eye. Anon come scientific apparatus; clocks from Berlin, and weighing-beams and scales, highly finished; small globes; blast-lamps; chemical, philosophical, and optical instruments, which lie here, all from the Prussian dominions.

A case of figures and ornaments by hundreds, in chocolate, now greets us from Dresden; cambrics and lace from Saxony adjoin, till we reach the spaces occupied by our cousins from the other side of the Atlantic, with their mercers' wares, which we can pass without much hesitation, though we cannot fail to observe, that so poorly and meanly have the United States generally occupied the vast space allotted to them, that the flaunting eagle and banners which, in its Surrey-theatrical glory, presides over the East extremity, looks to us like a piece of presumptuous vaunt and folly, which should never have been allowed to be set up; indeed, as if to increase the absurdity, the wall spaces beneath, which are handsome enough, are entirely decorated by some of our best London paper-hangers. At the extreme east, leading into the back gallery, some French bronze bedsteads, looking-glass, and specimens of parquet work, are commendable. Here, too, are some handsome inlaid and carved solid billiard-tables, a bronze and or-molu bedstead, some stalls, which we willingly leave, of surgical apparatus, wax models of eruptions, &c., bandages, teeth, and surgical instruments of a peculiar interest only, and arrive at some ship models, and excellent specimens of boat-building from our London makers, Searle, Noulton, and Wentzell.

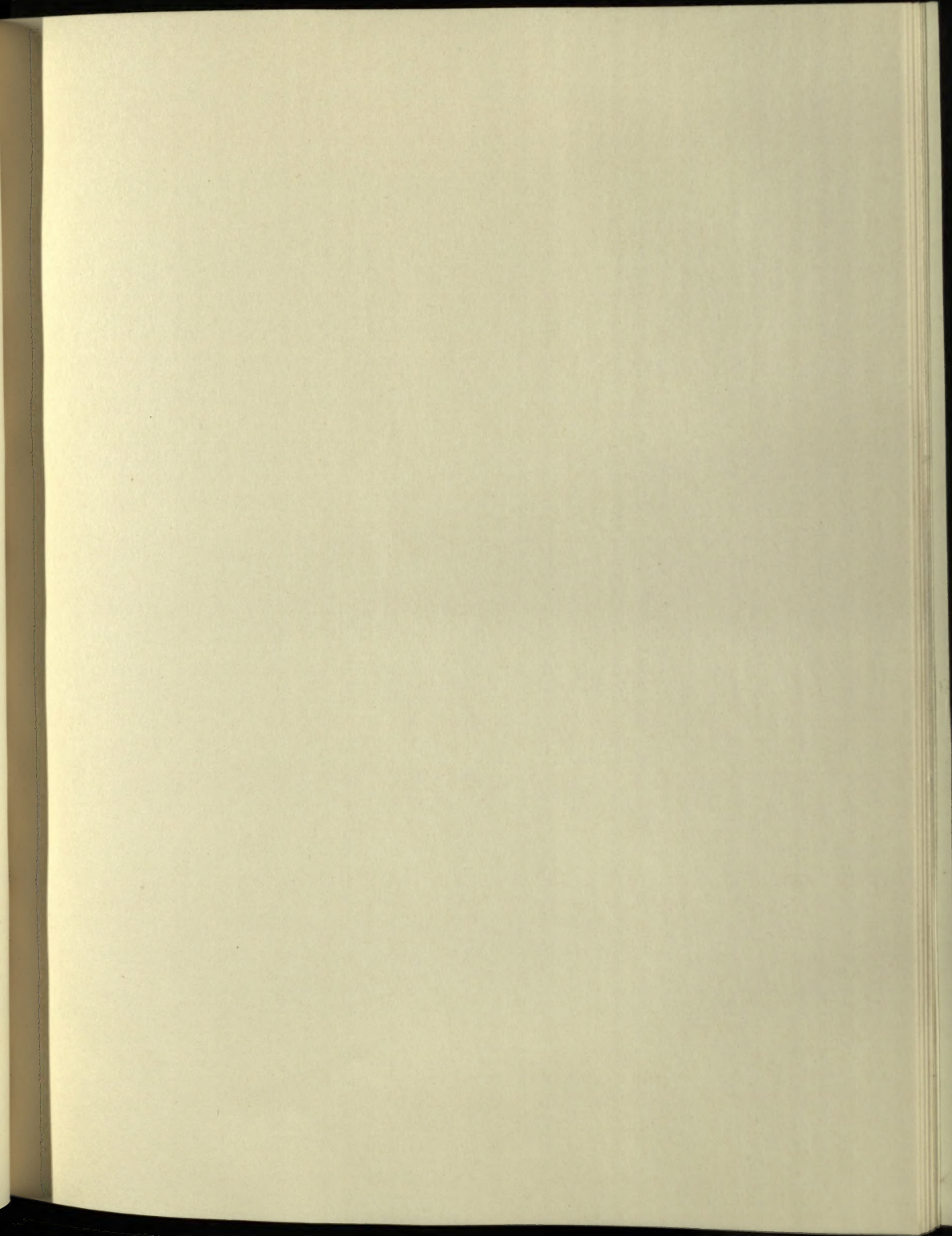
The walls are decorated with paper-hangings in great variety. Here are some gutta serena and India-rubber goods—one, a portable life-boat; also some rather ordinary furniture and a pulpit, which need not detain us. Note a collection of wigs, if you happen to have lost your hair; cases of neat specimens of boot-making by metropolitan makers; also, hereabouts, an extremely ingenious and graceful arrangement of lucifers and lucifer matches from a Viennese manufacturer, backed by harmonicons and accordions, a show of pearl and fancy buttons, a stall of musical instru-

ments, metal objects, &c., from Germany; a curious collection of felt hats. Observe, too, a rich and varied assortment of Paris harness, admirably arranged; some rich silk; Viennese velvets and silks, on the right; cases of sets and stays from Paris, with which we, being glimtis, can dispense. Thread and silk for sewing are next displayed a long array of tastefully painted cases of lace, &c., Nancy and Paris next meet us; here, too, is a case from celebrated and unrivalled Constantin, the flower-mah of Paris, whose genius and liberality in the purchase of specimens of flowers for his art are notorious. We cannot but criticise the Mulhausen fabrics which here abound. We better prepared for a visit, we shall here, as elsewhere, repeat and renew our notes.

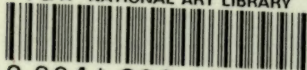
We have now arrived at the end of our progress in this vast Treasure House of the world; here we find that we have been glancing around avenues of objects which occupy at least eighteen miles of arranged stalls and counters. If, friendly readers, you have taken the route we have described for you, you will assuredly have travelled over many miles of ground, and you may firmly assert that you have seen a journey will give you some consideration for our not very imperfect first sketch (probably the finished picture will be worth purchasing), and let alone the imperfectness of this rapid survey of the myriads of contributions from upwards of 20,000 contributors here heaped up, it is enough to remind you that we have had to contend against the delays and short-comings of those who occupied every prominent place in the edifice for the World's Industrial Exhibition. Frequently a beggarly array of empty benches met us in our peregrinations, and we were forced to supply ourselves as well as we were able, by inquiries from the assistants when such was the case. Still, with every allowance for want of opportunity, we have to ask consideration for our faults in execution, which we shall try and amend in the day. Our will has been earnest to the work, and we shall prove in future, in more complete issues, if they befriend us. It needs no casual emphasis of ours to the Great Exhibition "God speed." It is a realised ideal of the age, worthy of the author, and worthy of the world under which, "Heaven and ourselves" had part in its work.

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